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The Exeter Bulletin

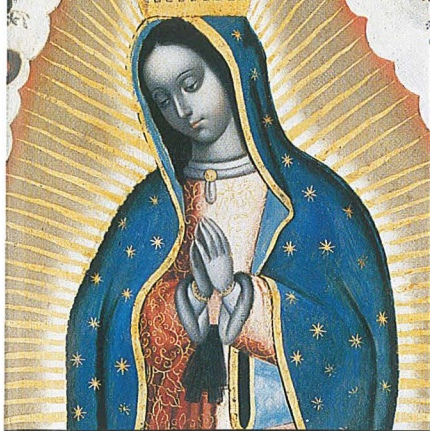


*How
Collecting*

RT

*opened a new world for
Jan and Frederick Mayer '45*

*(Plus, a look at a Lamont Gallery show
drawn from their world-class collection)*



The Exeter Bulletin

VOLUME C, NO. 3 SPRING 2005

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On the cover: Centerpiece of the Lamont Gallery exhibition of works from Frederick and Jan Mayer's collection of Spanish Colonial paintings is Nicolas Enriquez' *The Virgin of Guadalupe* (1740).

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A RESPONSIBILITY, AND A PRIVILEGE

By Principal Tyler C. Tingley '48, '64, '01 (Hon.); P'99

One of the feature stories in this issue of the *Bulletin* is an extended excerpt from a Principals' Panel that took place on October 30, 2004 (see page 24). The panel was part of our on-campus celebration of The Exeter Initiatives, the Academy's new \$305-million capital campaign.

It was my great pleasure to spend an hour on the stage of the Assembly Hall with my two immediate

and robust institution thanks to their stewardship.

Steve presided over one of the most important changes in the Academy's history: coeducation, which had begun a few years before his arrival, but which was fully implemented during his tenure. The transition was not always an easy one, but throughout the inevitable ups and downs, Steve remained committed to coeducation and dauntless in his efforts to make it work. Thanks to his commitment, current students often forget that Exeter didn't always have female students and faculty members.

Monetary pressures were also a feature of Steve's time at Exeter. The energy crisis and uncertain financial markets took their toll on school endowments everywhere, including Exeter's. With the help of dedicated trustees, Steve pulled the Academy back onto firm financial ground.

Both Kendra and Steve saw the potential for Exeter to become a more nurturing place, and they worked to make sure that promise was realized. Steve credits the advent of women and girls at Exeter for some of the improvement.

Kendra furthered this work in both deed and word, including her memorable "beast in the bricks" speech, in which she challenged the prevailing wisdom that "a certain amount of gratuitous suffering was a necessary part of an Exeter education."

In the early days of the technology revolution, Kendra presided over the wide-scale introduction of computer technology at the Academy, an initiative that has become integral to the school on all levels.

As you read the excerpts from the panel, I hope you will sense the high regard Steve, Kendra and I have for one another. We all have had the responsibility, and the privilege, of heading up this incomparable institution, and we have each built on the foundation of past principals. Kendra put this well when she observed, "I think the three of us, and those who will lead the Academy in the future, really take Exeter as it is at the moment and do what has to be done. The institution goes on. We are just here to serve."

When I was named the 13th principal of Exeter, the school was flourishing. This has enabled us to plan boldly and to launch The Exeter Initiatives to increase student financial aid, to improve faculty and staff compensation, and to strengthen our sense of community, both in and out of the classroom. Your support will make these bold plans reality for a new generation of Exeter students. As I've learned from Kendra and Steve, my work as principal is not only to provide for Exeter today, but also to prepare well for its future.



With former trustee Rob Shapiro '68 (left) serving as moderator, Principals Ty Tingley, Kendra Stearns O'Donnell and Stephen Kurtz reflected on the role of "principal instructor" during a special panel discussion held during last fall's on-campus celebration of The Exeter Initiatives.

predecessors: Principal Emeritus Stephen G. Kurtz '44, '46, '78 (Hon.); P'77, who led the Academy from 1974 to 1987, and Principal Emerita Kendra Stearns O'Donnell '31, '47, '63, '91, '97 (Hon.); P'00, who served from 1987 to 1997. With former trustee Rob Shapiro '68 serving as our moderator and skilled tour guide, we ranged freely over our three decades at Exeter, reflecting on the challenges and the very special rewards that come with being the Academy's "principal instructor." It was a conversation marked by serious thought, deep feeling and, I'm happy to report, frequent laughter.

Sitting there, listening to Kendra and Steve speak with such undiminished affection for the Academy, its mission and all the people who sustain it, I was struck by how fortunate Exeter has been in its leaders. Not for the first time, I was struck as well by my own good fortune. When I arrived at Exeter in 1997, I found a school that was thriving in all ways—the result, I soon came to realize, of countless careful decisions and considerable hard work by Steve, Kendra and other members of the school community. Today, Exeter is a vital

Sixteen Exeter faculty members will visit China this summer, thanks to an internationally recognized education and research organization and the guidance and support of a PEA alumnus.

The trip will be sponsored by the East-West Center (EWC), which has been arranging study tours to China for U.S. college and university faculty for 45 years. According to Phil Loughlin '57, a member of the EWC board and the person responsible for obtaining EWC sponsorship, the three-week trip will "examine contemporary China in light of its historical and cultural roots, providing PEA faculty with a better understanding of China, the country and the people."

While Exeter's trip will be based on the model the EWC uses for college and university faculties, it will be specifically tailored to PEA's philosophy and curriculum. Chinese experts from the EWC plan to conduct Harkness-like seminars and to lead numerous field trips from the three principal tour sites of Beijing, Shanghai and Nanjing. PEA faculty members will also visit schools and meet teachers in China in hopes of establishing ongoing connections.

Because one goal was to make the experience an interdisciplinary one, application to the China study tour was open to all faculty. Participants include teachers from across the range of academic disciplines, as well as administrators. In March, Loughlin and two EWC organizers traveled to China to begin laying the groundwork for this summer's tour. "The language teachers wanted to visit the School Year Abroad site in Beijing," he says, "so we spent the better part of an afternoon with the SYA resident director and the three Exeter students currently there now. We considered the art lovers on the trip and located a warren of avant-garde artist studios and galleries."

"We are excited about the curricular possibilities that could result from this trip," says Dean of Faculty Barbara Eggers. "With such a large number of teachers making the trip, there is the potential to infuse Chinese culture, civilization and literature into many of our courses, something that would be a step toward providing a greater global perspective in the curriculum." Eggers also hopes the trip will enhance the faculty's understanding of Exeter's Asian and Asian-American students.



Sixteen Exeter faculty members will travel to China this summer thanks to the efforts of Phil Loughlin '57, a board member of the East West Center, an education and research organization that seeks to promote better understanding of contemporary China.

أكاديمية فيليبس اكسيتر تقدم تعليم اللغة العربية

Modern Languages Department to Introduce Arabic

Citing the need to prepare students to be responsible, well-informed citizens of the world, the department of modern languages voted unanimously to introduce Arabic into the curriculum in the fall of 2005. With overwhelming faculty approval, the course will become the eighth foreign language taught by the department and the first new offering since Japanese entered the curriculum in 1991.

Arabic will be a one-year, intensive college-level course for seniors "of proven linguistic ability," aimed at preparing them to enter second-year college Arabic, according to Kitty Fair, chair of the modern languages department. "The learning curve in Arabic is significant, particularly in writing, but students will be trained in the same skills as in other languages: reading, writing and speaking," says Fair. They will be taught to speak formal Arabic, the language of communication for roughly 200 million inhabitants of northern Africa and the Middle East.

The program is ambitious, admits Fair, but all indications are that Exeter's language students are sufficiently skilled and motivated to advance past the elementary Arabic, giving them an edge on mastering the language over time. Dr. William Granara, a longtime Arabic professor at Harvard who is serving as Exeter's consultant, says that four years of college Arabic is often not enough time to master the language. Giving prospective learners a year in high school will enable them to gain a higher level of fluency, he says. Exeter's program and others like it could also help alleviate the severe shortage of Arabic speakers in the Western world.

In a survey completed by the nearly 800 language students at Exeter, Arabic was named first as a course not currently available that students would most like to take for credit.

TSUNAMI DISASTER ELICITS A WAVE OF STUDENT SUPPORT



Led by the Exeter Social Service Organization (ESSO), students and other members of the PEA community raised more than \$21,000 for the tsunami relief effort. Above: ESSO President Will Hamlin '05 preps for an ESSO fund-raiser.

The tsunami that devastated parts of Southeastern Asia struck just before students came back to the Academy from winter break. Will Hamlin '05, head of the Exeter Social Service Organization (ESSO) was visiting his family in California when he first learned of the disaster. He immediately sent emails to Lily Zhou '05, ESSO's vice president, and to ESSO adviser Reverend Bob Thompson '72 to plan a meeting for as soon as they returned to school.

More than 50 students turned out for that January meeting, and pledged to raise \$15,000 for the relief effort. The group also set a goal of 100 percent participation by the student body. In addition to soliciting donations from other students, ESSO members also organized a series of bake sales to raise still more funds. While documenting the actual number of students who participated proved difficult (many made their donations in cash), it's clear that ESSO succeeded in mobilizing and motivating not only the student body, but also the faculty and staff, many of whom also contributed to the fund.

Meanwhile, Ari Mannan '07 screened a video he had assembled depicting the devastation, first in assembly and later for the Academy's Trustees, who were on campus for their January meeting. Stirred by the power of the images and impressed by the students' initiative, the Trustees took up their own collection, donating more than \$3,000 to the Exeter Tsunami Relief Fund—bringing the total raised to more than \$21,000 to be sent to the International Red Cross.

'A BEAUTIFUL HEART':

ORLANTHA AMBROSE '89 (1971–2004)

By Susanna Baird '89 and Melissa Cusick '89

When we look at snapshots of Orlantha Ambrose '89—or “O,” as her friends called her—we are reminded of what we loved about this beautiful, self-confident young woman. The joy she found in small things. Her goofy sense of humor. Her huge, contagious smile.

Our photo albums have been a source comfort to us since we learned that Orlantha was among those who perished last December in the tsunami that struck Southeastern Asia. There's a shot of her hanging upside down off our top bunk. Another shows Orlantha, a California girl, experiencing that distinctly New England treat, the Fluffernutter. A third captures her wearing an uncharacteristically preppy cardigan, red plastic lips and a giant red foam hand that reads “We're #1, Exeter Rules.”

She, like us, was only at Exeter for a year—barely enough time to get over homesickness, make real friendships and adjust to the heightened academic demands. In many ways, it was a tough year; but O's warm, generous friendship made it an infinitely happier time for us.

Orlantha grew up in Los Angeles, the oldest child of Anton and Beulah Ambrose, an obstetrician/gynecologist and a pianist who emigrated from Sri Lanka in the early 1970s. Their tight-knit, loving family also includes O's younger brother, Cezhan. Both children began studying music at a young age, and Orlantha displayed a natural affinity for the violin at an early age.

After finishing high school, Orlantha headed to Exeter for a post-graduate year. Anyone who knew her at Exeter remembers her musical talent. She played beautifully and seemingly effortlessly, with tremendous passion. She also loved spending time with kids,

and, amid a rigorous PEA schedule, found time to give lessons to the daughters of her math teacher, Eric Bergofsky.

After Exeter, Orlantha returned to the West Coast to attend the University of California at Santa Barbara. She became a teacher, working most recently at Walgrove Elementary School in the Mar Vista neighborhood of L.A. Her passion and commitment soon led her to found a nonprofit organization, Strings by the Sea, dedicated to teaching violin to inner-city public school children.

As much as she loved Southern California, Sri Lanka was always very dear to Orlantha's heart, and so in 2003 she took a leave of absence from her job with the L.A. Unified School District to take the Strings by the Sea program to Colombo—her father's hometown. Dr. and Mrs. Ambrose joined her there last Christmas, and attended a holiday concert performed by local students. On December 26, the three were vacationing at the shore when Orlantha and her mother were killed.

Dr. Ambrose and Cezhan plan to keep O's spirit alive by continuing her wonderful work with children through Strings by the Sea. The organization's web site (www.orlanthaskids.org) features a quote from legendary music educator Shinichi Suzuki: “If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart.” Orlantha Ambrose certainly did.

Susanna Baird and Melissa Cusick were housemates of Orlantha's while at Exeter.



The December 26 tsunami claimed the life of Orlantha Ambrose '89, who was working as a music teacher in Sri Lanka.

\$25 MILLION GIFT FOR TEACHING CHAIRS HELPS BOLSTER FACULTY RECRUITMENT

AROUND THE TABLE



The goal of faculty recruitment efforts, says Associate Dean of Faculty Ron Kim, is to broaden the scope of Exeter's outreach so that the very best teachers know about Exeter, and Exeter, in turn, has the benefit of faculty with an array of training, talents and backgrounds.

If a great faculty is one of Exeter's defining features, how does the Academy ensure that it continues to attract the finest teachers, now and into the future? One answer to that question can be found in the work of Ron Kim, associate dean of faculty and instructor in history.

Kim is nearing completion of his first year as associate dean, and in that role he is responsible for helping to recruit talented teachers from "every quarter." To accomplish this, he has used traditional tools such as teacher recruitment firms, as well as less traditional venues. "When I began planning for this task," says Kim, "I thought back to how I, as a young teacher, first became aware of Exeter. I was the undergraduate history adviser at the University of Chicago, and I had little understanding of boarding schools. I was focused on college teaching and had no idea a school of Exeter's caliber existed."

Recognizing that today many talented teachers may be equally unaware of Exeter and its opportunities, Kim has visited graduate schools across the country, including Columbia, Howard, North Carolina, Northwestern, Berkeley and Stanford. He tries to speak with as many top students as possible, while also building relationships with career placement staff for the long term.

His ultimate goal, Kim says, is to broaden the scope of Exeter's outreach, to help ensure that the very best teachers know about Exeter, and that Exeter, in turn, has the benefit of faculty who bring an array of training, talents and backgrounds to their teaching. "Exeter has been very successful in reaching out to students from every quarter," he says. "Now the challenge is to do the same for our faculty, and to help build a faculty whose diversity reflects that of our student body and that of society as a whole."

Recently, the Academy received an anonymous gift of \$25 million designed to recognize the excellence of Exeter's current faculty and to aid future recruitment efforts. The gift will endow 13 faculty positions to be held by a range of teachers, from senior faculty to those in the early stages of their careers. Each chair will provide professional development resources to the chair holder. In addition, the gift will also establish a fund to support professional development opportunities for all faculty and staff. The gift has given a great boost to the Faculty and Staff Endowment Initiative of the Academy's current campaign (see page 54 for updates).

For Kim, this ground-breaking gift is welcome news. "Exeter is looking for extraordinary teachers," he explains, "and the very best candidates have numerous options. I get lots of questions about what distinguishes

Exeter from other schools, and faculty are particularly interested in how a school can support them in pursuing research, curricular development or additional education. Professional development funds like those that accompany these chairs are a tangible feature I can use to demonstrate Exeter's commitment to its teachers."

TRUSTEE ROUNDUP

The Trustees' winter meeting, which took place January 27 to 29, opened with a very promising report on the progress of The Exeter Initiatives. The campaign total then stood at approximately \$186 million, and over 600 people attended the New York campaign launch. (For more news of the campaign, including current giving totals, see page 54.)

The Trustees then turned their attention to setting tuition for next year, approving the administration's recommendation of an increase of 4.5 percent (equivalent to CPI + 1 percent). The tuition for the 2005-06 school year will be \$33,000 for boarders and \$25,500 for day students.

The Buildings and Grounds Committee reviewed the status of many current and projected projects. The Academy Center continues on schedule, and the committee received a preliminary report considering uses of space that will be freed up when various programs relocate to the new center. Approval was given to begin more detailed drawings for a new and larger children's center. Discussion of both projects will continue at the May meeting.

On Thursday afternoon, the Trustees hosted a reception for the dining services and facilities management staff to recognize their role in making the Academy's on-campus launch of The Exeter Initiatives such a success. Trustees had dinner with department chairs on Thursday night and then visited dorms. On Friday, they visited the Lamont Gallery in Mayer Art Center and spoke with the faculty whose work was being exhibited there.

The Trustees also announced they have granted Principal Ty Tingley a sabbatical for the fall and winter terms of the 2005-06 academic year. Sabbaticals are a common practice among school heads. Tingley plans to spend time in Oxford, England, researching how the friendship of J.R.R. Tolkien and C.S. Lewis influenced each man's writing. He will return to Exeter for the spring term. During Tingley's sabbatical, Assistant Principal Tom Hassan will assume his duties. Barbara Eggers will extend her term as dean of faculty by one year and chair faculty meetings.

"If I follow that sound,
I could find what I'm lookin' fer."
—"The Call," *Floyd Collins*

As a young composer with a background in classical music, jazz and rock, Adam Guettel '83 could have followed any number of sounds. But when he found what he was looking for, it was in a place he never intended to look: musical theater.

Writing musicals was "the *last* thing I wanted to do," Guettel, now 40, says with a laugh. "The general perception of musical theater is that it's as uncool as it could possibly be"—a once-glorious form whose golden age is long past.

But that was before Guettel actually tried writing a musical, and discovered just how thrilling "writing for character and telling stories through music" could be. "After the first draft of *Floyd Collins*," he says, "I never looked back."

Guettel and his collaborator, Tina Landau (who wrote *Floyd Collins*' book and directed the original New York production), based their 1996 show on the true story of a Kentucky man who, in the winter of 1925, became pinned in an underground cavern he had hoped to turn into a tourist attraction. After early rescue efforts failed, Floyd himself became the tourist attraction, drawing large crowds to what one account called a "death-watch carnival." "It's about a guy who had a dream," Guettel says, "and who died pursuing it. He was literally trapped in it." *Floyd Collins* is filled with one gorgeous, heart-rending melody after another—and, despite Floyd's increasingly desperate plight, with hope as well.

"Once I got a taste of that experience," says Guettel, who wrote the show's first-rate lyrics as well as its score, "I couldn't *not* do it again and try to be better at it. There is something about a live human being coming downstage, delivering a song and representing us in some way—albeit a compressed way—that you cannot get from any other art form. The rewards are so unearthly."

For Guettel's admirers, the feeling is mutual. "The songs shift key joyously, recklessly, madly, confidently, whoopingly free," playwright John Guare wrote in the liner notes for the cast recording of *Floyd Collins*. Guettel, he added, "knows how to write for the voice as well as anybody around." "The talent is there, and it's major," agreed *New York Times* critic Stephen Holden in his review of Guettel's 1998 song cycle *Saturn Returns* (later recorded under the name *Myths and Hymns*).

Of his latest musical, now playing at New York's Lincoln Center Theater, *New Yorker* critic John Lahr observed, "*The Light in the Piazza* doesn't want to make theatergoers feel good; it wants to make them feel deeply."

Adapted by playwright Craig Lucas from Elizabeth Spencer's 1960 novella, *The Light in the Piazza* tells the oldest story known to musicals: a love story—but, as Guettel puts it, an "off-axis" one. Margaret Johnson (Victoria Clark) is a wealthy American woman traveling through postwar Italy with Clara (Kelli O'Hara), her radiant yet oddly fragile daughter. In a sun-drenched Florentine piazza, Clara meets Fabrizio (Matthew Morrison), a handsome Italian youth, and the pair fall quickly in love.

What knocks this romance off axis is not only the growing sense that something is amiss with Clara, but also the fact that the young lovers are surrounded on all sides by older couples whose love is in varying states of decay. "I wanted the deepest, most passionate kind of love story," Guettel says, "but one that wasn't all tied up in a bow. His ravishing score (due to be released by Nonesuch Records later this month) embodies love's whole story, from "that first great bloom of hope and ecstasy" to disillusionment and despair as that bloom withers. The deepest feelings coursing through *The Light in the Piazza* are not Clara's, but Margaret's: her maternal passion for her daughter, her regrets over her own marriage and her hope that Clara might find the sort of love she herself has lost.

For Guettel, it's a show "about emotional ambition, about reaching for the real thing, hoping that you'll find it, living with *not* finding it." For *Wall Street Journal* critic Terry Teachout, it's not just the season's best musical, but "the best new musical to open in New York since [Stephen Sondheim's] *Passion*." In the era of "the jukebox musical," Teachout says, "*The Light in the Piazza* is a little masterpiece of understated yet heartfelt beauty that offers a greatly needed reminder of just how emotionally involving [musical theater] can be."

Guettel's early reservations aside, musical theater was his birthright, albeit a daunting one. His maternal grandfather was composer Richard Rodgers, whose career not only spanned the golden age of Broadway musicals, but, in his many collaborations with Lorenz Hart and Oscar Hammerstein, pretty much defined it. His mother, former Academy trustee Mary Rodgers Guettel, is also an accomplished composer, whose musical comedy *Once Upon a Mattress* made a star out of Carol Burnett.

Like his grandfather, Guettel was something of a prodigy: a gifted singer, he had already made his Metropolitan Opera debut by the time he arrived at Exeter in 1979. Music, he says, gave him "the

(continued on page 95)



Table Talk

(continued from page 6)

sense of being right with the world, and of having a place in the world.”

At Exeter, that place was the music building, where he found freedom to develop himself as a musician, thanks to instructors like Irving and Charlie Forbes, Martin Amlin and, most especially, the late Tommy Gallant. A well-known jazz pianist, Gallant became something of a father figure to Guettel, teaching him how to play the upright bass to fill a hole in the jazz band, then later taking him out on paying gigs. Gallant “opened up the kind of music I made from classical piano into jazz and rock,” says Guettel. “It was a big window for me.”

Exeter also provided other valuable vocational training. In a collaborative medium like theater, Guettel says, “you really have to be able to share your vision for a piece and convince people that what you see is going to work. The Harkness system was good in that way, because you were always on the hot seat. You never knew when you were going to be asked to express and defend your point of view.” From Exeter, he went on to Yale, and after college began composing scores for documentaries and incidental music for the theater, work that eventually led to *Floyd Collins*.

Yet entering what amounted to the family business was not without risks: that he would inevitably be compared to his grandfather, and his own work potentially obscured by the long, sunny shadows of *Oklahoma!*, *South Pacific* and *The Sound of Music*. “I knew the chances were high I wouldn’t be able to succeed in the terms he had,” says Guettel, who took this theme and wove it into *Floyd Collins*. Floyd doesn’t find the success he was looking for, but in “How Glory Goes,” the

powerful song Guettel wrote to close the show, he finds something else: spiritual peace.

Oscar Hammerstein once remarked of Rodgers that he “composes in order to make words fly higher or cut deeper than they would without aid of his music.” It’s an outlook his grandson has clearly inherited, along with a faith in the artistic possibilities of the musical—Broadway’s current penchant for spectacle and self-parody notwithstanding.

“Musical theater is kind of eating itself alive right now,” Guettel says. “There’s a tendency to make fun of the form as a way to generate material. But for me, human nature is plenty. Human desire is plenty. I want to generate new things, and I think what can be done has barely been tapped. There’s a universe waiting for us.”

LIBRARY GETS STAMP OF APPROVAL

The Class of 1945 Library will be featured on a set of commemorative stamps entitled “Masterworks of Modern American Architecture,” to be issued by the U.S. Postal Service in May.

Designed by architect Louis Kahn, the Academy library is one of just 12 buildings to be so honored. Others in the series include the Guggenheim Museum in New York City, designed by Frank Lloyd Wright; the Walt Disney Concert Hall in Los Angeles, designed by Frank Gehry; the Yale Art and Architecture Building in New Haven, CT, designed by Paul Rudolph; and the East Building of the National Gallery of Art in Washington, D.C., designed by I.M. Pei.

In announcing the structures chosen for the series, Postal Service officials made special note of the library’s striking interior: “The central reading room in the powerful library at Phillips Exeter Academy is circled by balconies containing the stacks. Study carrels are positioned along the perimeter of the building, where small windows at eye level can be closed by sliding wooden shutters.”

The library, which was completed in 1971, is the largest secondary school library in the world, both in size and in its collections. It was featured in Nathaniel Kahn’s 2003 documentary film about his father, *My Architect*, and in 1997 was awarded the prestigious 25 Year Award by the American Institute of Architects. A second day of issue ceremony is being planned for May 20 in the Michael Rockefeller ’56 Hall of the library.



The Academy library is one of just 12 buildings that will be featured in a new commemorative stamp series, “Masterworks of Modern American Architecture.”



ARTISTS / EDUCATORS

“The roles of teacher and artist are tightly woven,” observes PEA ceramics instructor Sarah Burns. “Students’ questions and experimentation with their work lead me into new directions with my own pieces.” This winter, students had a chance to see Burns’ recent work and that of her art department colleagues in an exhibition at Lamont Gallery, and to talk with them about their sculpture, paintings and photographs. “Discussions about my work usually center around the theme, ‘Where are you going to put that thing?’” says Nick Dawson of his often large, always whimsical sculptures and architectural constructions.

Members of the PEA art department—(from left) sculptor and architect Nick Dawson, photographer Gene Howard, ceramic artist Ron Burke, painter Tara Misenheimer, photographers Steve Lewis and Chandra Glick ’96—shared their work in a recent Lamont Gallery exhibition. (Not shown: Sarah Burns.)

FINCH COLLECTION COMES HOME TO EXETER

For 36 years, English instructor Eugene Finch made his home on the Exeter campus, together with his wife, Helena, their children, Davis '55 and Jean. At various times, the family lived in Hoyt Hall, Wentworth Hall and Moulton House. As the family moved, so did Finch's burgeoning collection of artifacts—some 5,000 stone tools and pottery shards and more than 20,000 flakes of stone that Finch, an amateur archaeologist, had found on digs in New Hampshire, Massachusetts, Maine and Vermont.

When Finch died in 1986, his children donated their father's collection to the

N.H. Archaeological Society, where it remained largely in storage. Now, Finch's extensive collection has come back to Exeter, where it has been catalogued and put on display at the P. Phillips Foundation Anthropology Museum, a small but handsome exhibition space located on the ground floor of the Academy Building. It's a homecoming that pleases both Finch children. "We always knew our father wanted his collection to be seen by the public," says Jean Finch Topping, herself a teacher.

Topping says her father inherited his interest in ancient artifacts from his mother, herself an amateur archaeologist. Once he began

teaching at Exeter, weekends would find Finch and fellow instructors Richard Brinkerhoff and Michael Crosbie combing sites all over Rockingham County, along with members of the Academy's Archaeology Club, to which Finch was a perennial adviser. The collection's catalogue shows finds in several nearby towns, including Newfields and Hampton Falls. "My father had a great allegiance to this area and this state," says Topping.

Finch's vast collection of projectile points, pieces of pottery and flakes of stone dates from 5000 BP (Before Present) up to the 1800s, and fills three display cases and 24 drawers

of the museum, which is also home to artifacts from a number of other countries and cultures. "The points are arranged by type," explains Donald Foster, the museum's director as well as the Academy's Dr. P. Phillips Professor of Anthropology, "and the type is determined by the shape of the base. The base is the best diagnostic part of a projectile point, because that is what changes over time." He plans to use the artifacts in this archaeological collection in his Introduction to Archaeology and Native Peoples of North America courses.

According to Foster, the collection is notable not only for its size, but also for the meticulous manner in which Finch recorded his finds. "You could go back today and find the exact place at the site where any piece was found," Foster observes. "You could practically put it back in its hole. In terms of excavation, recording, analysis and publication, Finch set a standard for future archaeological investigation in New Hampshire."



English instructor Eugene Finch (1902–1986) was an enthusiastic amateur archaeologist who amassed a vast collection of artifacts from sites around New England. Now that collection is on display at the Academy's Phillips Foundation Anthropology Museum, a homecoming that pleases Finch's children, Jean Topping Finch (left) and Davis Finch '55 (right), as well as anthropology instructor and museum director Donald Foster (center).

MLK DAY 2005: 'AND STILL HE SPEAKS'

"And still he speaks" was the theme of the Academy's January 14 observance of Martin Luther King Day, but one of this winter's frequent blizzards forced keynote speaker Michael Eric Dyson, UPenn's Avalon Professor in the Humanities and the acclaimed author of a dozen books on race, religion and popular culture, to postpone his talk until spring. But numerous other activists, artists and academics gave ample voice to Dr. King's message, exploring the state of civil rights today in a series of workshops, panel discussions and performances. Among them were two alumni/ae: writer and actor Aomawa Baker Shields '93, who performed *Where Tō?*, a piece examining identity, race and science; and IBM vice president Bryan Simmons '79, who spoke with students about his career experiences as a black male in the corporate world.



Bryan Simmons '79 (top) and Aomawa Baker Shields '93 (left) took part in this year's Martin Luther King Day observance.

Exeter Receives Outstanding Tree Farm Award

Exeter's careful stewardship of its natural resources was recognized earlier this year when it received the N.H. Outstanding Tree Farm Award from the N.H. Tree Farm Program. The award recognizes a process that began in 1994 when the facilities management department, in consultation with forestry and wildlife habitat experts, surveyed the Academy's 600 acres of forest and fields and developed a long-term management plan. The goal, according to grounds supervisor Dennis Huber—a 32-year Academy employee and the man most responsible for putting that plan into action—was to "manage our natural resources in order to improve timber quality and value, promote wildlife habitat, protect the Exeter River watershed, and improve the recreational and educational use of our land."



Behind every successful tree farm is a lot of careful management. Charged with overseeing Exeter's 600 acres of forest and fields are grounds supervisor Dennis Huber (left) and forestry consultant Stan Knowles (right).

EXONIANA DO YOU REMEMBER?

Can you identify the items on this Harkness table? Do you know in whose classroom it is located? Stories about this and other memorable tables are most welcome and will be published in the next issue. Mail to Exoniana, c/o The Exeter Bulletin, Phillips Exeter Academy, Communications Office, 20 Main Street, Exeter, NH 03833.

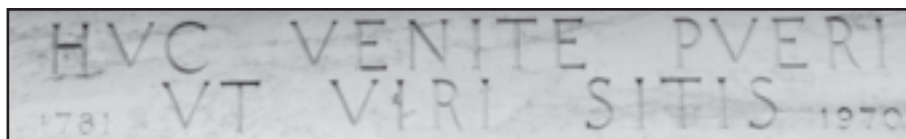


ANSWER TO THE LAST ISSUE:

Exonians accepted the challenge from **George Hanford '37** and have dusted off their Latin skills. Not only did they identify the location of these mystery photos as the Academy Building, but they also translated the two inscriptions—HUC VENITE PUERI UT VIRI SITIS and HIC QUAERITE PUERI PUELLAEQUE VIRTUTEM ET SCIENTIAM—and shared memories of pranks, a song and an unanswered question.

AND THE WINNER IS:

LIZ ANDERSON '89 of Providence, RI, who received an engraved Phillips Exeter Academy Cross pen. "The first motto 'Come hither, boys, that you may become men' is the longtime Academy Building inscription. By my time, coeducation had given it a bit of a double meaning; one girls dorm used it as the slogan on their T-shirts, as I recall. (As a prank, a friend hung a replacement sign over the inscription that read 'Abandon All Hope All Ye Who Enter Here,' but that's another story.) I'm told the second inscription pictured was added in 1996 to honor coeducation—it would loosely



translate, 'Here, boys and girls, seek virtue and knowledge.'"

HEADS UP

The first inscription is located over the main entrance to the Academy Building and means, "Come here boys that you may be men."

Stuart Wilson Jr. '34
Boulder, CO

LATE ADDITION

Lacking a Latin dictionary, I translate the first inscription as "Boys come here to attain manhood." The second inscription strikes me as an afterthought. I translate it: "Here boys and girls share virtue and knowledge."

Frank Whitmore Jr. '34
Silver Spring, MD

ALL INCLUSIVE

The location of the mystery photo in the winter issue is the entrance to the Academy Building. The translation of the inscription is "Come hither, boys, so that you may be men." I'm not as certain about the extra-credit inscription because it obviously was applicable only after the admission of girls to the Academy, something that occurred many years after I graduated. The translation invites both boys and girls to come to Exeter in pursuit of character and knowledge.

Col. Beverly Snow Jr. '40
Fripp Island, SC

HEARTFELT

The earlier inscription is displayed above the main door to the Academy Building. The later one recognizes that all students at Exeter these days are not "Pueri," but some are "Puellae," though, lacking a Latin Dictionary I am unable to construe either "virtutem" or "scientiam."

I became aware of the first inscription on my first day at Exeter. My parents and I walked around campus—and, since I had already taken some Latin, my father made me translate it. I was conscious of it from that day forward.

Several years later, that same inscription found its way into a letter home which I wrote about 18 months or so after I graduated. It was evident that Exeter, even in the snows of Luxembourg with German planes overhead, meant a great deal to me: "How often [have] I thought of the last stanza of 'Non Sibi,' the Exeter Hymn:

*'Here at your hearth, still safe within the portal,
We light the torch and hear the world's far call;
Into our hands you give the flame immortal,
And, by God's grace, we vow it shall not fall.'*

"Right on the threshold we stood, ready, figuratively speaking, to step down the marble steps of the Academy Building under the motto 'Huc venite pueri ut viri sitis.' We stepped out and into a world we were well prepared to face by all that Exeter had given us."

Evidently I must have been embarrassed

TWO CONTEST WINNERS EVERY TIME!

There will be two prizes awarded for the correct answer to the Exoniana contest. One prize will be for the first correct answer received via delivery by the U.S. Postal Service. The rest of the correct answers will be placed into a drawing and one winner will be chosen at random.

by my emotional outburst, for I added the bottom of the page, “Dear me, I did run away with myself.” Clearly, it came from the heart.

*Russell Hunter '43, Ph.D.
Beverly Hills, CA*

PROBLEM SOLVED

The first inscription appears on the lintel of the main door of the Academy Building, and in translation reads, “Come hither, boys, that ye may be men.” The dates indicate the period during which the Academy was a boys school, and were added when the second inscription was carved. The second inscription is on the entablature above the central Assembly Hall windows of the Academy Building. It reads, “Here seek ye, boys and girls, virtue and knowledge.” A very satisfactory solution to the problem of balancing tradition and contemporaneous reality. In my day (may I hope still?) the phrase “Virtus et Scientia” appeared on the Chapel (Assembly Hall) lectern.

*The Reverend Hoyt Winslett Jr. '52
Tuscaloosa, AL*

SEXIST

Please tell George Hanford that the photo shows the headstone over the south door (Front Street side) of the Academy Building. Because the inscription “Come hither, boys, that you may be men” is blatantly sexist, I doubted it would survive coeducation. During my four years at Exeter (1949 to 1953), any prep or lower who had survived Mr. Hatch’s Latin 11 class translated (a word that “Hatchie” hated) “Come hither, you poor ones, that you may be made *weary*!” I wondered what would happen when the other half of the human race finally was admitted to Exeter. (Yes, I was one of the original skeptics—or worse!) Although Mr. Hatch and Latin are more than 50 years behind me, I’ll try the second inscription: “Here boys and girls seek virtue and knowledge.” I can almost hear Hatchie responding, “Sinky, sinky—*sunk*.”

*Larry Clark '53
Wilsonville, AL*

Editor’s note: Congratulations to Larry Clark '53 for winning the second prize. All names except for the first one received were placed into an envelope and Larry’s name was drawn. Enjoy your engraved Cross pen!

MYSTERY

In my four years at Exeter, we had daily

chapel at 8 a.m. I entered the Academy Building each day passing beneath the “Huc Venite Pueri” motto. I must confess that in my only partially awake state and complete lack of Latin comprehension, the inscription never came to my attention.

However, I did take notice during a reunion of the great (but sadly pre-coeducation) class of ’66. Curiously, the inscription was altered in honor of our return to campus. As you can see in the picture below,



at the time of our 30th reunion in 1996, the inscription read “Huc Revenite Viri Ut Pueri Iterum Sitis,” and the dates were 1966–1996. At our class dinner, clever former Latin scholars among our class properly translated the inscription to read, “Return here, men, that you may become boys again.”

How the inscription changed remains a mystery, but our class is looking forward to returning to campus next year to see if it changes again in our honor.

*Will Reynolds '66
Belmont, MA*

DIFFERENT SLANT

The first inscription was inscribed over the front entrance of the Academy Building. The official translation ran more or less “Come hither, boys, that you may be men,” but a contemporary guide to Exeter slang provided a more candid translation: “Come hither, boys, that you may be made *weary*.” The second roughly translates as “Here, boys and girls, seek virtue and knowledge,” and must have come later.

*Philip Rich '57
Pittsfield, MA*

KEEP IT SIMPLE

This inscription, which appears above the main entrance to the Academy Building, would read in English “Come hither, boys, that you may become men.”

*George Merrill '64
Riverside, CT*

MIDDLE AGES SONG

Back in the day, you could find this stone inscription above the main door of the

AROUND THE TABLE

Academy Building facing Front Street. Loosely translated: “Come here, boys, so you can become men.” Alternatively, per Latin “trot”: “Venture forth, young fellows, thus shall you become manly men.” A “trot” is, of course, a scarce, highly prized and totally unsanctioned interlinear translation of various Latin works, usually authored by some long-forgotten 19th-century scholar in archaic English for the sole benefit of lazy classics students. Not that I admit having firsthand knowledge of such trots because they were absolutely proscribed and subjected the user to various forfeitures and penalties including, in one unnamed teacher’s class, chewing on a random piece of old gum plucked from underneath his Harkness table.

Anyway, I don’t suppose they could have edited this stone to add “puellae” or “feminae,” and so undoubtedly it has been consigned to the dustbin of history. Before it is entirely forgotten, though, you should know that this exhortation was once featured in the lyrics of a little song that had some currency in 1967, primarily among paranoid seniors anticipating the arrival of college envelopes on April 15. It was sung to the tune of “Gaudeamus Igitur” (“Let us therefore rejoice”), a student drinking song from the Middle Ages mangled in the hands of sophomoric clowns like us.

The verse in question went something like this:

*“Vivant Academia, Vivant Professores
Huc Venite, Ut Viri Sitis
Hunc Discedite ad UNH,
Quattuor Anni
Spent at good old PEA!”*

Loosely translated:

“Long live academia, long live the professors

Come here, boys, so you can become men

(continued on page 95)

Exoniana

(continued from page 11)

From here go forth to UNH
Four years
Spent at good old PEA!"

What more can you say? We
were a truly sophisticated lot.

Peter Bassett '67

Atlanta, GA

JANGLED

The inscription is over the front door of the Academy building. I traveled through that door five or six days a week for three years to go to my 8 a.m. Latin and Greek classes—even Saturdays, which, nearly 30 years later, seems especially brutal. Nothing like sight translations before breakfast to make the palms sweat and the nerves jangle, especially as we waited with trepidation for Mr. Coffin to call on us. He had high standards and it was unbearable for me, at least, to disappoint him with a sloppy job.

We female grads from the

1970s used to comment a lot on the first inscription. I arrived at Exeter in the fall of 1974, and girls were still a new thing on campus. Often there were just one or two girls in a class of 10 or 12. As we got older, we used to talk amongst ourselves about the fact that in many ways the school did turn us into little men. What we needed, we used to reflect as we began our big-city corporate or professional careers, were “wives” to help us with the perennial juggle of personal and professional responsibilities. The business part was easy: we had been well trained at Exeter and knew how to work with, and compete with, men. It was the girl stuff that was more challenging for us.

I know the school has changed, and I can’t believe I’m writing this as if I’m an “old-timer.” But when I saw the inscription I couldn’t refrain from sending in the memory. So often I’d read it as I was racing up those marble stairs, each step worn down by generations of boys—and here I was, part of a new generation of Exies that included girls! I went into class to read about the love affairs of Dido and Aeneas, whose emotional longings I never understood until well after PEA days.

I don’t regret my time at Exeter one bit. I loved it; it was the best thing for me. But back in those days, it was still experiencing growing pains in its dealings with girls and women, and there were some repercussions. I’m glad to see the new inscription includes “puellaeque.”

*Beth Nelson Cliff ’77
North Attleboro, MA*

PRANKSTERS

Many students regularly exposed to these inscriptions over the front door of the Academy Building surely reflected on their portentous meaning—the responsibility of education

and the transition from childhood to adulthood—but I must confess, the two memories that came back to me on seeing the photo were far less weighty.

First, I recall that during one of my Academy years, Fisher Theater mounted a production of the musical comedy *A Funny Thing Happened on the Way to the Forum*. The musical takes place in front of three Roman houses, one of which is a brothel. Smart-alecky student that I was, I (somewhat) facetiously suggested to Technical Director Bette Ogami-Sherwood that we should put “Huc Venite Pueri Ut Viri Sitis” over the door of the brothel. And, sure enough, she did it. Definitely not a politically correct joke, but a funny one nonetheless. I have plenty of memories of the empowered irreverence and force of will that was drama instructor Bette Ogami-Sherwood, but this is one of my favorites. I’m saddened whenever I think how she died too soon, robbing more young Exonians of the privilege of learning from her.

Less melancholy, I also recall that during the end of my senior year, some pranksters somehow managed to hang a replacement sign in front of the lintel, this one bearing the Dante quote “Abandon All Hope Ye Who Enter Here.” As pranks go, this one was all right—witty, literary and not causing permanent damage to the facility. What more could you expect from Exonians?

*Ali Kokmen ’88
New York, NY*

TWO ON ONE

Both inscriptions are found on the front of the Academy Building, and are translated as “Here boys come to become men,” and “In this place, boys and girls seek courage and knowledge,” respectively.

*Dominic Ireland ’05
Exeter, NH*

LETTERS TO THE EDITOR

BAND OF BROTHERS

I commend Susannah Clark's look at the history of dining at Exeter ("Food For Thought," winter 2005). However, as one who toiled for four years in various Exeter dining rooms and kitchens, there is one historical error. While some boys may have been "paid \$7 per week" to wait on faculty tables, there was a period in the early 1950s when this was an assigned scholarship task.

In 1952, as a prep living in Bancroft Hall, I waited on a faculty table for half the year—my payback for receiving a scholarship. I had the privilege of serving H. Gray Funkhauser of the math department, along with his wife and daughter. At weekday lunches I also has Miss Randall, Dean Wells Kerr's sometimes-terrifying secretary.

Later, I worked for three years in the kitchen/serving area of Langdell-Merrill, making 65 cents per hour. (My scholarship jobs were other duties.) We worked most meals and did not attend mandatory chapel, instead going directly to our first class of the day. We bonded as the "kitchen gang" serving food from the steam table, unloading the dishwashers, cleaning up the dining room and generally making ourselves useful. When the adult male dining hall staffers had their days off, we "slopped" plates as well.

We had a subculture of young men who looked on the dining room experience from a different perspective, and made a few dollars a week in the process. With me were Phil Harvey '56, Frank Kirk '57, Kirk Avent '57, the late Clarke Gillespie '56 and Clarence Zettler '58, among others. We were a band of dining room brothers.

*Robert Shea '56
Newport News, VA*

VALUABLE EXPERIENCE

Regarding your excellent article on food at Exeter, I wish to take issue with one point. I was a Foundation Scholar, and I

recall that we who "worked for our education" waited tables, checking in at sports and manning the loan desk at the library were accorded additional respect by those students whose parents could afford to pay the full freight.

I waited tables for three years (my last year was spent in the library), and found relating to "my" table both amusing and interesting—all except for one semester when I was assigned to wait on a faculty table. That proved to be a chore because the

wives were as unconscious of our presence as most diners are in a

restaurant. And they did not tip us at Christmas as our boys did—always a welcome addition to our holiday funds.

Waiting on tables actually proved valuable experience. Both in college and later when I moved to the West Coast and had trouble finding a job, I worked as a waiter in restaurants. I had not lost my skill at holding a tray over my head using one hand. I wonder if I could still do it?

*Russell Hunter '43, Ph.D.
Beverly Hills, CA*

THE EXETER MESS HALL

The article about dining at Exeter stirred remembrance of things past. Exeter prepared us well for the mess(es) of WWII, especially the reconstituted evil of powdered eggs. In our search for protein, we learned how to be picky, how to gorge and hoard, how to side-dine on things like peanut butter and sardines, and, while at Exeter, how to share cold chicken that regularly came from home.

After the Army it was good to travel the whole world and be able to enjoy the food.

*Henry Payson '43
Thetford Center, VT*

SUNDAY SUPPERS

Thank you for the interesting article about food at Exeter. My wife and I have been astonished by the variety and high quality

of food available in the Academy dining halls during the many Class of '45 reunions we have attended.

It seems so much better than what was available during World War II. I had to give my ration books to the Academy and never considered how administrators planned meals for growing, hungry boys. Sunday night suppers remain unforgettable. Sometimes the entrée was a flotilla of hard-boiled egg slices floating on a sea of milk. Other Sunday suppers featured personal packets of Rice Krispies. There was talk that some food was seasoned with a substance to lessen our passion for female companionship. That's probably untrue, since that substance was an essential ingredient of gunpowder.

Supplementing our meager menu was never easy. My mother arranged for a Boston gourmet food store to send me a monthly package of goodies. The contents attracted both classmates and ants to my room in Merrill.

The Grill was another refuge, and after a chilly soccer game on the Plimpton Playing Fields there wasn't anything better than a sandwich of peanut butter, mayonnaise, bread-and-butter pickles and bacon on white toast—a favorite of mine to this day. Fattening, yes, but possibly good for the prostate. Didn't know about that as a teenager and wouldn't have cared anyway.

*Justin Fishbein '45
Highland Park, IL*

GUSTATORY REBELLION

When I first arrived at Exeter as a prep in the fall of 1943, the food was excruciatingly horrible by any objective standard. Literally everyone on campus complained and those who were fortunate enough to have sufficient pocket money ate at the Grill or other food emporiums in town. The campus was in near gustatory rebellion.

My mother, whose pen name was Charlotte Adams, was a food writer and editor based in New York City and the author of 28 cookbooks. (In later years, her literary agent was Perry Knowlton '45.) She even had her own radio show on WQXR, the *New York Times* station.

At some point in my early years at the Academy, my mother was asked by Corning Benton, the Academy's treasurer, to



survey Exeter's food services and come up with some ideas on how the food might be improved. She visited the Academy a number of times, probably in 1944 and 1945, and came up with a plan to improve the food, one outcome of which was that Bucky Bruce, who was manager of the Grill, was given the job of running food services for the Academy.

*Haviland Smith '47
Williston, VT*

THAT QUEASY FEELING

Even after more than 40 years, the thought of Exeter food makes me feel queasy. Your *Bulletin* story hardly hints at the truth of the matter.

I was better prepared than most for Exeter fare. Because of her lifelong allergies, my mother had no sense of smell, or therefore of taste. She grew up in England during the 1920s, a place and time that produced what might have been the most disgusting cuisine in world history. But I cheerfully ate what she cooked, without ill effects, until leaving for Exeter.

Still, the food was a shock. It was not merely "simple fare," or just unappetizing. The article presents the idea of "mystery meat" as an adolescent giggle, but I well remember one dinnertime discussion in which we were unable to determine whether the origins of that night's entrée were a bird or a hoofed beast. At least with the Saturday night baked beans and hot

dogs, you knew what you were eating.

A lot of things needed fixing when I was at Exeter. I'm glad that many of them have been. I sure hope the food has been among the improvements.

*Paul Wilson '62
Fairfield, VA*

INTERFAITH DIALOGUE

Kudos to Sarah Odell '06, Ms. Jamie Hamilton and the religion department for the inspiring article on interfaith dialogue at Exeter ("Where We're Coming From," winter 2005). It was my experience of religious studies at Exeter that inspired me to become a school chaplain and teacher of world religions.

What is happening so gracefully at Exeter is quite rare and problematic elsewhere. It takes courage, humility and wisdom to sit down with those of a different religion and open the depths of one's heart enough to realize that, despite our cultural differences, we share one Spirit. As the psalmist wrote, "Depth crieth unto depth." But most schools in America don't even want to begin that dialogue, for it means risking transformation. Instead, we founder between Scylla and Charybdis: a cynical materialism to the port, and religious fundamentalism to the starboard.



DON'T FORGET TO WRITE

We want to hear from you. Write to us at *The Exeter Bulletin*, Phillips Exeter Academy, 20 Main Street, Exeter, NH 03833. Or you can email us at bulletin@exeter.edu.

But Exeter is proving that schools can nurture the soul without being swept into the whirlpool of narrowness. Thanks to educators like Ms. Hamilton and students like Ms. Odell, Exeter makes safe passage to the deep and boundless waters of spirituality.

*A. (Kirby) LaMotte '66
Steilacoom, WA*

A LONG-OVERDUE EFFORT

I congratulate the Academy on its setting up the Interfaith Council, and Reverend Jamie Hamilton for being the motivating force.

Sarah Odell's article describes an important educational effort that, in truth, should have happened a long time ago. My memories of religion at Exeter consisted of compulsory attendance at Phillips Church, where the Protestant content didn't make a deep impression on many of us. (I had been brought up in a family that didn't have religion as a significant part of its life.)

Later, I began to grasp the influence of the world's religions on history. A trip to the Mediterranean with Karen Armstrong as a guest lecturer intensified my reading, particularly of her books. She was a great choice for Exeter's speaker.

*Gerald Levy '41
New York, NY*

Jazz Brunch



To beat back the midwinter blahs, dining services hosts an annual Jazz Brunch featuring live music and a lavish menu with such delicacies as a seafood buffet, steamship roasts and chocolate-covered strawberries.

A BRIDGE OVER TROUBLED WATERS | By Peter Greer '58; '81 (Hon.)

Anthony Weller's *The Siege of Salt Cove* (W.W. Norton, 2004) is a tour de force.

In the first place, the story is told by no fewer than 39 narrators, their voices threaded into a literary chorus by the directing pen of Jessica Stoddard, secretary of the Salt Cove Village Hall Association and self-designated "historian of the Siege of Salt Cove." In the second place, the plot pivots on the decision by a group of Massachusetts North Shore townsfolk (the "Salines") to secede from the United States because their community is threatened, then bullied and finally attacked by a government that is not only boorish, but also deeply corrupt. In the third place, the romantic high point of the piece is the impassioned, inventive and decidedly unironic consummation of true love between a 73-year-old woman (the aforementioned Jessica)

and a public defender turned private inventor named Toby Auberon, who is roughly half her age and as undersized and wise and even magical as the classical French version of Oberon (not the peevish version in *A Midsummer Night's Dream*). And finally, Toby's grand invention is the Machina Excelsior, a pinball machine named Xibalba that represents both the Mayan world and the Mayan underworld, giving this mechanism of lights and bells and flippers an allegorical dimension of mythic proportion. As you can see, in the reading experience of this novel, suspension of disbelief is the order of the moment.

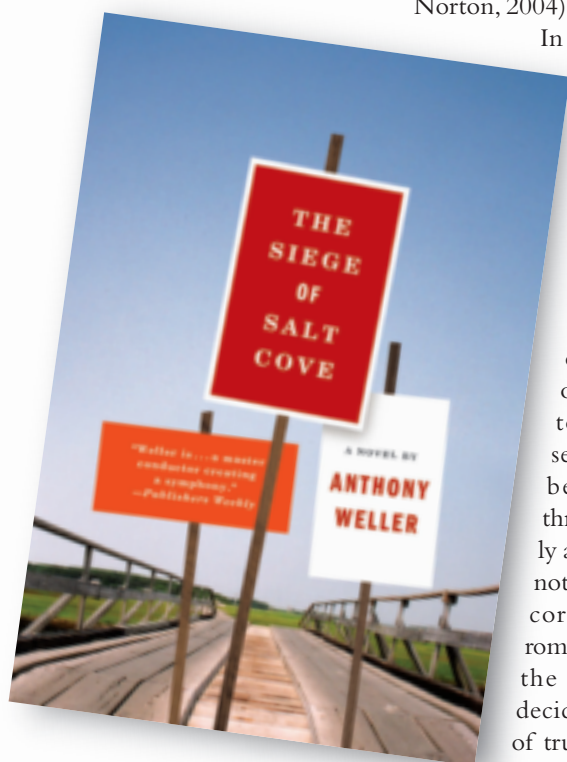
The plot is incredible, but compelling. The state of Massachusetts declares unsafe the pedestrian bridge over Salt Cove that is both picturesque and historic. The townsfolk first protest, then band together to fight the state's decision to replace the bridge with a "concrete monstrosity," rejecting the twin justifications of safety and town access. Events coupled with sleuthing make clear that the real reason for the state's decree is greed, in the person of an ambitious lieutenant governor whose sights

are set on occupying the governor's office and filling his own pockets. The heterogeneous voices of the earnest defenders of the town's autonomy lift higher and higher, to a sadly fatal pitch, such that by the end it is hard to answer Toby's rhetorical question: "What's been won?" Worse, it is easy to agree with his conclusion that the whole episode feels "like the most miserable defeat."

But there has indeed been victory in Salt Cove's stand, manifest in the determined and principled position the townspeople take, as well as in the particular pluck and courage of many of those townspeople: the aging woman dying of cancer who stabs the tire of a state vehicle; the fearless boy who discovers, in the dead of night, the explosives on the supports of the bridge that the state agents had planted; the irreverent and mysterious man who calls himself the Wily Scativo and who sacrifices himself in a quixotic counterattack; and countless more.

But perhaps the greatest victory of all is manifest in the unlikely love between Toby and Jessica. In the face of the skepticism of her friends that matched the skepticism of this reader, Jessica persists in responding to her rich romantic feelings for this unusual man, and she slowly wins him over. When, in the novel's culminating scene, she lets Shakespeare speak for her—"And let the world slip. We shall never be younger"—she is clearly no shrew manipulating a younger man, but rather "an infinitely capacious person" who loves a man the way a man would hope to be loved. I had tears in my eyes as I turned the final pages of this novel; having succeeded in suspending my disbelief regarding the plausibility of their love, I found that that disbelief had given way to a deep sadness. Both Toby and Jessica lose something substantial when they leave each other. They know it, and I felt it.

So what is Anthony Weller up to here? Is he offering us the dark humor that some reviewers have implied? I don't think so. At times his book is very humorous, to be sure, and it is dark in its political implications, but it doesn't have the underbelly of cynicism that I associate with such humor. On the contrary, I experienced *The Siege of Salt Cove* as urgently positive, a challenge to action in a life through which we



In his new novel, Anthony Weller '75 tells the story of a group of North Shore townsfolk who take a quixotic stand against not only governmental bureaucracy, but also the larger forces of fate.

can sleep if we choose to. "We should react," says the Wily Scativo (whose real name is Scott), "not live in perpetual hibernation." Jessica puts it another way: "Give the gyroscope of the world a nudge whenever [you] feel the teeter and totter [are] out of whack with what [you sense] the equilibrium should be." And Toby another way still: "Play the Excelsior. Remind yourself how it feels to be alive. Watch the progress of your singular, rolling soul as it descends through ever shifting labyrinths of the cosmos, through paradise and purgatory and hell, yet refuses to die, but is ever resurrected and sprung again, shot sprocketing back into play."

"In some future epoch, a greater-perspectived chronicler of Salt Cove will be glad of what I am going to reveal," says Jessica toward the end of the novel, and we recognize that Anthony Weller is just that chronicler, a kind of Deus ex Machina Excelsior, if you will. And we are grateful to him, just as the Salines would be grateful to Jessica, for his urging is her urging: "I believe it is up to us to shape the flow of time, and thus to pretend that the world is not made new again, every day, is a way of rejecting the only offer granted us on a regular basis. Like turning down a gift." That shaping we can do, following the lead of the feisty band of Salines, by constantly nudging the gyroscope and "sprocketing back into play." After all, it is the only time we will ever have, and it is not to be slept through. ■

Alumni/ae are urged to advise the Exonians in Review editor of their own publications, recordings, films, etc., in any field, and those of classmates. Whenever possible, authors and composers are encouraged to send one copy of their books and original copies of articles to Edouard Desrochers '45 (Hon.), the editor of Exonians in Review, Phillips Exeter Academy, 20 Main Street, Exeter, NH 03833. Alumni/ae interested in reviewing works by fellow Exonians are also encouraged to contact the editor at the same address, or by email at edesrochers@exeter.edu.

ALUMNI/AE

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Collecting A New World



How collecting art opened a new world for
Jan and Frederick Mayer '45.

Plus, a look at a Lamont Gallery show drawn from
their world-class collection of Spanish colonial art.

By Dana Pilson '85

It all started with a stamp collection.

Frederick Mayer was 15 when he left Dallas, TX, for Exeter, sent East by his father, who was looking for an alternative to the local education system. He attended PEA from 1943 to 1945, the World War II years chronicled by his classmate John Knowles in his novel *A Separate Peace*. With him Mayer had brought his stamp collection, and during his spare time he not only collected stamps, but founded a veritable philatelic industry, selling stamps to classmates from his dorm rooms in Wentworth and Amen.



In the years since, Mayer has become well known for his stamp and postal history collections. But his interest in these miniature works of art also led him and his wife, Jan, to something much larger. Today, the Mayers are celebrated for their wide-ranging, world-class collections of art and antiquities, collections that



THE VIRGIN OF GUADALUPE
Nicolas Enriquez, c. 1740, oil on copper

Through May 14, the Lamont Gallery is presenting 30 exquisitely beautiful Spanish Colonial paintings from the collection of Jan and Frederick Mayer '45 (opposite), including del Pino's 18th-century portrait of St. Ignatius Loyola (opposite page, inset). Some of the saint's radiance is due to bits of mother of pearl embedded in the painting's surface, a technique favored by colonial Mexican painters. The Virgin of Guadalupe (above) became a central image for the artists of "New Spain" following reports of her appearance on a hill near Mexico City in 1531.



GUARDIAN ANGEL

Juan Correa, 17th century, oil on canvas



STUDIES OF AMERICAN BIRDS

José Guiol, c. 1750, oil on canvas

include American paintings, prints and watercolors; pre-Columbian artifacts from Costa Rica; Northwest Indian masks; Greek antiquities; and Ming Dynasty furniture.

Of special note is the Mayers' collection of Spanish Colonial paintings from Mexico, which curator Donna Pierce of the Denver Art Museum calls "the most significant private collection of Spanish Colonial art in this country and one of the most important in the world."

This spring, the Lamont Gallery is presenting a portion of that collection, 30 astonishingly beautiful and historically important Spanish Colonial

Religious imagery dominated Spanish Colonial paintings, many of which were commissioned to decorate new churches and to assist Christian missionaries in their efforts to convert the native Mexican population. Other works (like Studies of American Birds, above) were intended to introduce Mexican flora and fauna to Spanish viewers.



CHRIST IN THE GARDEN OF LOVE (EL BUEN PASTOR)

Andres Lopez, c. 1786, oil on canvas

Many artists were born in Spain and emigrated westward, bringing with them artistic movements from the Old World to assimilate and reinterpret in the new. In turn, indigenous Mexican artists began adapting and altering these European traditions, incorporating more of the unique flavor of the local cultural environment into the content of their paintings.

paintings on linen, canvas, board or copper, covering the period from the 1600s to the early 1800s. The exhibition, *Collecting a New World: Spanish Colonial Art From the Jan and Frederick R. Mayer Collection*, runs through May 14, and happily coincides with Frederick Mayer's 60th reunion.

NEW SPAIN IN NEW HAMPSHIRE

The Lamont Gallery show all started over lunch.

Karen Burgess Smith first met the Mayers in New York City in the fall of 2003, shortly after she became director of the Lamont Gallery. "It was clear right from the start that these were people who really loved art, and that their collections developed out of that love," Smith says. Over lunch, Smith talked with the Mayers about their 20th-century collection and their other areas of interest, and "very informally discussed possibilities for either loans of work or a future exhibition."

Later, the Mayers sent Smith a copy of a catalogue from a 2004 Denver Art Museum exhibition, *Painting a New World: Mexican Art and Life, 1521–1821*, which included works from their collection of Spanish Colonial art. Smith was knocked out by the paintings, and when the Mayers next paid a visit to campus she broached the idea of bringing some of those works to the Lamont Gallery.



ST. JAMES THE PILGRIM

Nicolas Enriquez, c. 1770, oil on copper



THE HOLY FAMILY (LA SAGRADA FAMILIA)
Baltasar de Echave y Rioja, c. 1667, oil on copper



DOUBLE PORTRAIT OF DONORS
Artist unknown, late 17th century, oil on canvas

After further discussions, the Mayers agreed.

Smith calls the resulting show “an artistic and a cultural resource, not only for the Academy but for the surrounding community.”

As for the Mayers, they say they are thrilled to introduce artwork they love to a wider audience. “This is an area of collecting not known to many people,” says Frederick, yet the historical significance of these Spanish Colonial paintings is, he points out, considerable. The Mexican colonial period, which began in 1521, predates the colonial period of the United States by about a century. At its height, “New Spain,” as the Spanish viceroyalty was known, comprised not only Mexico but also large portions of what is now the American Southwest, as well as much of Central America, the West Indies and the Philippines.

Sharing their love of art with the Exeter community is something the Mayers have been doing for quite some time. From 1978 to 1981, Frederick Mayer was a member of the Art Advisory Council, a group of alumni/ae advocating for a greater role for art at the Academy; he also served as an Academy trustee from 1980 to 1990. It was the Mayers who donated the funds to create a single facility housing all the visual art programs, which were then strewn about campus in a variety of buildings.

Completed in 1982, the expansive, light-filled Frederick R. Mayer Art Center is home not only to the Lamont Gallery, but also to art department offices, classrooms

(continued on page 90)

The Mayers first became interested in Spanish Colonial paintings more than 20 years ago, struck by the richness of the work and by its historic significance. The Mexican colonial period, which began in 1521, predates the colonial period of the United States by about a century. At its height, the Spanish viceroyalty comprised not only Mexico but also large portions of what is now the American Southwest, as well as much of Central America, the West Indies and the Philippines.

Collecting a New World

(continued from page 23)

and studio spaces. Just steps away is the Jan Perry Mayer Auditorium, site of frequent lectures and films.

In 1992, Frederick Mayer was presented with the Founder's Day Award, the Academy's highest honor for service to the school. His citation noted how Mayer Art Center and Auditorium have "changed the academic and social life of the Academy in important and lasting ways." Mayer was, the citation added, not simply a material donor, but "a living part of the institution and its community."

THE MAKING OF A COLLECTOR

As a student, Mayer originally intended to stay at Exeter a third year, but since the country was at war, he graduated early and went directly to Yale University, graduating in 1950. After a two-year stint in the Army, he returned to Texas to enter the oil business, but Exeter remained very much with him: when he founded his first company, he named it in the school's honor.

First in Texas and then in Colorado (where Mayer relocated in 1964), the Exeter Drilling Company enjoyed great success, growing from a single oil rig to more than 40 by 1980. When he sold Exeter Drilling that year, it was the largest privately held land drilling company in the United States. In 1982, he formed Captiva Corporation and later, in 1990, Captiva Resources, where he remains chairman of the board.

Mayer's journey from a boyhood fascination with stamps to a serious passion for paintings, decorative arts, artifacts and architecture began in earnest when he met his future

wife, Jan MacCasler Perry, who had grown up in Tulsa, OK. After their marriage, the couple often spent their weekends visiting the many little art galleries that dotted Dallas. The turning point, both Mayers agree, came when Frederick's sister and brother-in-law gave them an original print they especially loved, igniting a fervor to begin collecting in earnest.

Not that the Mayers were untutored naifs who stumbled into the art world purely by chance. Jan's father was an interior designer, and growing up she developed a keen eye for art and architecture. She went on to study commercial art in New York before earning her B.A. from the University of Arizona. Frederick's father, meanwhile, was a past chairman of the board of the Dallas Museum of Art, which has a rich collection of ancient American art. After the Mayers moved to Denver, they joined the Denver Art Museum and met the late Robert Stroessner, the much-respected curator of the museum's New World art collection.

In 1967, when the Mayers purchased a large collection of Costa Rican artifacts, Stroessner spearheaded in-depth research on the pre-Columbian objects. In time, the Mayers assembled the largest collection of Costa Rican pottery, gold, jade and stone outside Costa Rica. But as interest in such artifacts grew, so did the price such works commanded. In 1994 the Mayers donated the majority of their collection to the Denver Art Museum, which today displays more than 2,000 pieces in its galleries and study center.

A NEW WORLD BECKONS

But while pre-Columbian art was becoming increasingly difficult to obtain, Spanish Colonial paintings were still

underappreciated in the early 1980s—and luckily for the Mayers, undervalued. Recognizing the Mayers' interest in and sensitivity to the history of the Americas, Stroessner guided them towards collecting Spanish Colonial art from Mexico.

The Mayers were, they say, instantly taken with the painters of "New Spain." Many of these artists were born in Spain and emigrated westward, bringing with them artistic movements from the Old World to assimilate and reinterpret in the new. There they found a vibrant and wealthy community, hungry for paintings to decorate their homes and eager to commission large religious paintings for their growing churches.

Donna Pierce, who is now the Frederick and Jan Mayer Curator of Spanish Colonial Art at the Denver Art Museum, considers the work produced by this confluence of cultures exceptionally rich. "European artists found new inspiration in the local culture and indigenous arts of Mexico," she says. And because Mexico lay at the center of Spain's vast trade route, "these paintings often reflect a combination of Aztec, Asian and/or European artistic traditions and demonstrate the rich diversity of Mexican life during the period."

Over time, says Pierce, Mexican-born artists began adapting and altering European traditions, "incorporating more of the unique flavor of the local cultural environment into the content of their paintings. They also developed a distinctive style by consciously eschewing some stylistic elements popular in Europe and by choosing to retain some artistic conventions long after they passed out of favor on the continent."

Both Mayers grow animated when they discuss the works in the Lamont Gallery show. One of their favorites is *Double Por-*

traits of Donors by an unknown artist (oil on canvas, late 17th century) because of the way it combines portraiture with a religious subject. In the painting, two men look toward the painter while their clasped hands point toward God. Another work they admire is *Study of American Birds* by José Guiol (oil on canvas, c. 1750). While primitively painted in comparison with some of the other pieces in the show, this *Study* would have been of great interest to Spaniards curious to see the exotic and fantastic species inhabiting the new world.

Especially intriguing, says Jan, are the *casta* paintings, which depict the results of race mixing in New Spain. According to Donna Pierce, *casta* paintings were “designed to ‘scientifically categorize’ the various racial mixtures occurring in the Americas. They were invented in Mexico in the early 1700s mostly for export to Europe.” For modern viewers, she adds, “they provide a rare glimpse into the lives of average people, depicting their occupations, domestic settings, daily activities, food and clothing.” The exhibition features three *casta* paintings, including one of Otomie Indians by Juan Rodríguez Juárez.

AT HOME WITH ART

A pair of paintings by Baltasar de Echave Ibáñez, *The Crucifixion* and *The Road to Calvary* (oil on copper, 1637), were originally painted for churches, to assist Christian missionaries in converting and educating the population. Today, these paintings hang in a place of honor in Red House, the Denver townhouse the Mayers built specifically to showcase their art.

Designed by the Seattle architectural firm Olson Sundberg Kundig Allen, the residence is built around a tranquil center courtyard replete with a

gently flowing fountain—a European house plan also popular in Mexico. Red House is located in Denver’s historic district, just 3½ blocks from the city’s very first settlement. The first floor was designed expressly as an exhibition space for the Mayers’ pre-Columbian, Spanish Colonial and American sculpture collections.

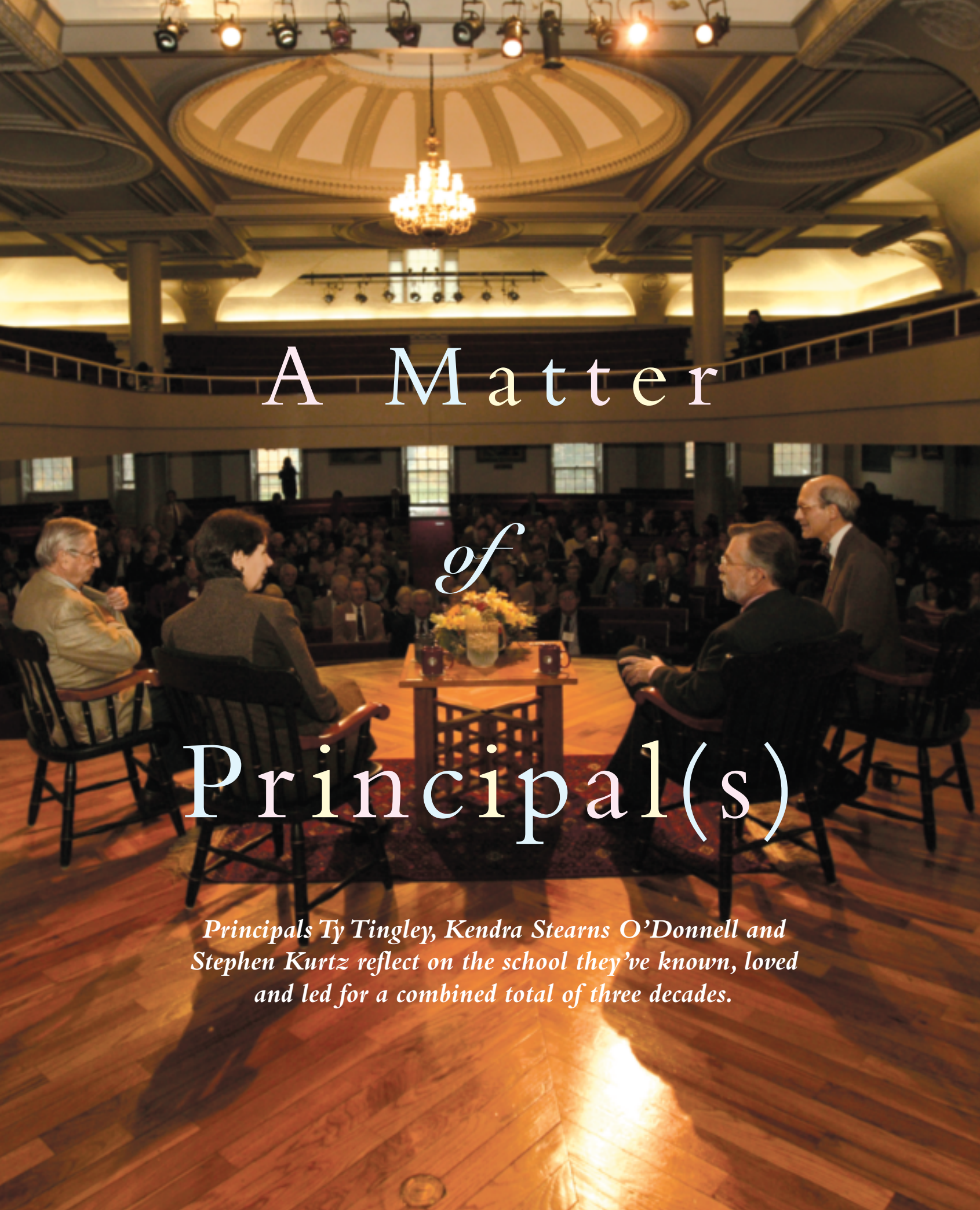
Today, the Mayers’ collection of Spanish Colonial paintings numbers around 160 works. Many are large in scale and religious in nature—not exactly easy to live with, so 30 paintings are on loan to the Denver Art Museum. The museum is also home to the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, whose programs include annual symposia, publications, research and conservation, and travel study tours. “People come here to study and see the pre-Columbian work in the study center,” says Frederick Mayer. “It fits into the culture of the state.”

Museum curator Donna Pierce is effusive in her praise of the Mayers’ support of the arts. “There are not enough positive adjectives in the English language to describe them,” she says. “Their passion, vision and generosity are phenomenal.” That support extends well beyond Colorado. In addition to serving three times as chairman of the Denver Art Museum’s board, Frederick Mayer is a past president and chair of the governing board of the Yale University Art Gallery and a member of the Trustee’s Council of the National Gallery of Art in Washington, D.C. Jan Mayer is a board member of the American Federation of Arts, established in 1909 to enrich the public’s experience and understanding of art through exhibitions and educational programs.

A lifetime of collecting art has given them so much, the Mayers say: not only the aes-

thetic and intellectual pleasures of living with the works they've collected, but also the chance to get to know artists, curators, dealers and other collectors who share their interests, a circle that now spans several continents. Also gratifying is the fact that the Mayer Art Center is now presenting such a remarkable portion of their collection. After all, says Frederick Mayer, "one of the responsibilities of a collector is to share and loan your art"—and thus to open new worlds for a new generation. ■

Dana Pilson '85 is an art historian living in Vermont.



A Matter

of

Principal(s)

Principals Ty Tingley, Kendra Stearns O'Donnell and Stephen Kurtz reflect on the school they've known, loved and led for a combined total of three decades.



AST FALL'S

launch of The Exeter Initiatives was a weekend filled with high points, but high on that list was the historic public conversation between the three educators who have led the Academy over the past three decades: Principal Ty Tingley '48, '64, '01 (Hon.); P'99, the Academy's principal since 1997; Principal Emerita Kendra Stearns O'Donnell '31, '47, '63, '91, '97 (Hon.); P'00, who served from 1987 to 1997; and Principal Emeritus Stephen Kurtz '44, '46, '78 (Hon.); P'77, from 1974 to 1987.

Moderated by former trustee Rob Shapiro '68, the conversation was a rare opportunity to, as Shapiro put it, "explore some of the insights that only people who have occupied this position can have." And explore they did, with candor, discernment and considerable humor, their experiences as principal instructors and the ways in which Exeter has grown and yet remained true to its founding principles. Excerpts from this remarkable conversation begin on the following page.

BRIAN CROWLEY



ART DURITY



KARIN ROSENTHAL



STEVE LEWIS



John Phillips' Deed of Gift sets the tone for both the opening assembly of school and for graduation. It remains a living document, says Principal Ty Tingley (above), and one that provides the school with the strength to be "both a rigorous academic environment and a rigorous ethical one."

A Sense of Mission

Robert Shapiro: I'd like to start with something you have all done, and that's the opening assembly. The principal, acting in his or her role as principal instructor, takes some words from the Deed of Gift and reflects on them, with all the students and the faculty assembled. That moment sets the tone for the entire year, and it's such an important reading of that core document. Can you each share some thoughts about our "mission statement"?

Ty Tingley: Let me start with a personal reflection. When I was first named Kendra's successor as principal, but before I moved to Exeter, Kendra would prepare care packages for me—most of them in sealed folders that said, "Only open with a lawyer present." But she also gave me a paperback copy of the Deed of Gift, with a note saying, "This was Steve's. He gave it to me when I became principal. It has good karma." I opened it up, and in it were Steve's underlinings and marginalia, as well as Kendra's. I've since added my own. So when I sit down to work on my opening speech, that's the text that I go to, and their leadership is palpable in that document. It's just a wonderful thing.

Stephen Kurtz: It's one of the most remarkable documents I know of. I'm an 18th-century American historian, and that document combines strong elements of Calvinism with 18th-century Enlightenment ideas about the mind and education. It's a remarkable synthesis—perhaps an uneasy one, but there it is.

I love the opening assembly each year. I thought it was the best meeting of the year. I loved to see the kids come in and greet each other after the summer. I stopped

BRIAN CROWLEY



PEA ARCHIVES

worrying about coeducation as I watched those boys and girls hug. They were hugging because they *liked* each other. And I was always moved to speak from that text of our constitution. It keeps you on line and reminds you what this place is about. And as far as I'm concerned, that's moral education.

Kendra Stearns O'Donnell: That opening assembly was when I felt most the privilege of being the principal at Exeter; I was just there in the middle of something that had been there, it seemed, forever.

It was a very serious occasion. How do I know? I'd get up for days on end at 5 in the morning to get the speech right. And to get it right, you had to go to the text, and go over and over it to select what it was that you were going to speak to that year. I settled finally, almost every year, for goodness and knowledge united.

When we had our 10-year evaluation while I was here, there was a standard question that the visiting committee asked: Is the mission of the school widely understood? I remember the committee members debriefing us at the end of the agonizing, three-day process and saying, "My goodness! We didn't meet *anybody* who couldn't tell us the mission of this school." I think they had been missioned up to here by then. But I thought that was perfect.

Moral Education

RS: How does that mission keep its core values and yet evolve, as the demands of education and the world cause those basic principles to be interpreted afresh?

STEVE LEWIS



Opening assembly was "the best meeting of the year," says Principal Emeritus Stephen Kurtz (top). Adds Principal Emerita Kendra Stearns O'Donnell (bottom), "That was when I felt most the privilege of being the principal at Exeter; I was just there in the middle of something that had been there, it seemed, forever."



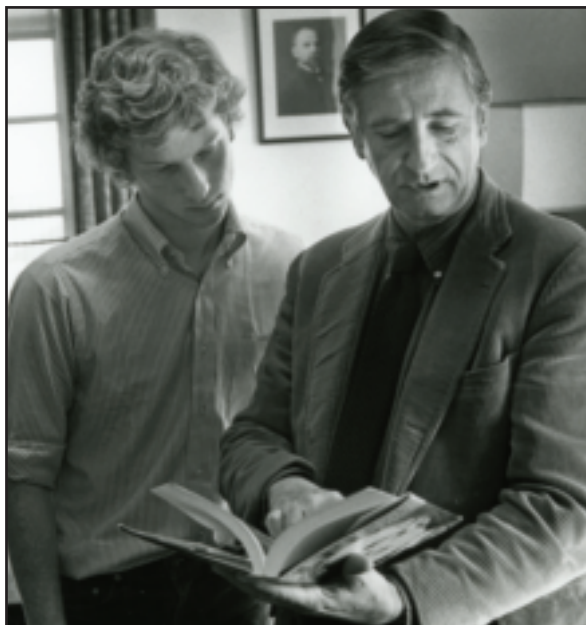
The Harkness experience pervades campus life, says O'Donnell (above), and "the air is always thick with opinion, with discussion and sometimes with controversy." Another thing that pervades Exeter, says Kurtz (below), is "the desire to improve and to realize improvement. It certainly was an inspiration to me."

SK: When I was chosen as principal, I sent an open letter to every member of the Exeter faculty, asking, "What, if everything else was going down the drain, would you keep?" I received 87 answers, out of 110 or so letters that went out. I still have most of them and they are an overwhelming, if you will, codicil to the constitution of the school. Above all things, they wanted to keep academic excellence. I'm sure you're not surprised at all, but it felt like a thunderous response. Those two things—moral education and academic excellence—are enough to guide you through whatever you might face, because they're so clear and they're so important.

TT: One of the things that is particularly important about the document and the way we interpret it is my sense that our culture is struggling with how to be moral—and rigorously moral—in the face of this winner-take-all, aggressive economy that we exist in. We see kids coming to the Academy who are in a mad race to get to college, and often we have to slow them down and say, "Wait a minute, these four years at Exeter are likely to be the best education you'll ever have in your life. Take these years seriously; respect this education; savor it while you're here." And that grows out of the Deed of Gift.

In fact, it's not a question of how the deed changes, but how it holds center. I think that's really what it provides for us: It gives us some strength and a course that allows us to be a school that has a rigorous academic environment and also a rigorous ethical environment. I think that's an incredibly rare thing in our culture today.

KSO'D: This is a different note, but I can't get it out of my head. When I opened the paper and read about the terrible actions of individuals at the Abu Ghraib prison, my first thought was, "Knowledge and power without goodness." I knew that if I were still principal, I would have something to say to the students about the profound effect of individual moral choices.



PEA ARCHIVES (2)



ART DURITY

Story Time

RS: Would you each reflect on how you interpreted the role of "principal instructor"? How did you lead as an instructor? What were your pleasures and satisfactions? Your frustrations? How did you think of your role?

SK: With considerable humility. There's a time to tell stories . . .

RS: It's story time.

SK: It is?

RS: Absolutely. You're on.

SK: I came here in May to be introduced to the entire school, while I was still finishing up my work at Hamilton College. It was the most emotional moment in my life to that point, or at least my career life, and I was terribly intent upon it and very serious. I gave a talk to the students and the faculty and the trustees that came right out of my heart. I didn't write it; I thought about it a lot and I just talked from within myself.

At the end of it, a very nice-looking man, one of the emeriti teachers, came over to me. He was wearing glasses and a beautiful grey suit and a lovely blue tie. He took my hand in both of his and said, "Mr. Kurtz, that was remarkable. You spoke for half an hour and didn't make one grammatical error."

So much for sentiment! That was Percy Rogers, who taught modern languages, and his comment was pretty typical of what keeps you on the ball. Oh, I've got a million of

(continued on page 91)

Harkness, says Tingley, "is a concept that exists beyond the table. The table grounds us, but the skills of dialogue that you learn around that table are eminently portable."

Principal(s)

(continued from page 29)

these stories. Some alumnus would say, “Gee, it must be great up there, having a wonderful time with all of those nice kids.” Meanwhile, you were just about broken in every way. You could never get it across that this is a job and not just a lark.

TT: Steve, all I can say is you may feel yourself fortunate not to live in an age when Percy Rogers had email. We have faculty meeting and within an hour I know how I did.

Getting a Grip on Harkness

RS: None of you are graduates of this august institution, and yet you became principal instructors of a lot of people who are masters of the Harkness table, both students and teachers. There are many Yodas and yet you have to be the chief guru. How did you all come to grips with Harkness?

TT: Before I came here, I thought that I *was* a Harkness

teacher. What made me very nervous once I actually arrived was realizing how much I had misunderstood about Harkness.

As an English teacher, I was accustomed to discussion classes, but the conversation was all centered around me: I'd ask the question, kids would answer, and I would be the coach and the umpire for every single question. I realized just how difficult it was when I started to sit in on colleagues' classes and I had to keep my mouth shut and not make myself the focal point.

I had a very instructive experience my first year here. I was doing dorm duty in the common room of Cilley Hall one night that fall when I heard three boys having a conversation. The first boy was one of our Thai scholars; the second was an American who had lived a lot of his life in Paris; and the third was a kid from a little town in Minnesota that I happened to know because I came to the Academy from Minnesota and I used to go fishing there.

I don't know how the question came up, but what the boys were talking about was this: "What is a hero?" The boy from Minnesota said to the boy from Thailand, "Is Michael Jordan a hero in Thailand?" And the kid from Thailand said, and I kid you not, "Who's Michael Jordan?"

After about 10 minutes, those kids had evolved a definition of what a hero is: somebody who will put him or herself at great risk to help other people—not a bad definition of what a hero is, I thought. But what struck me most was how quickly these three boys had worked through that problem, how full the dialogue had been, how they fed one another ideas. It was an extraordinary conversation. All of a sudden I had one of those "a-ha" moments: "So *that's* what they're learning how to do here." They did it so

quickly, unlike most adolescents I've seen, because they practice it every day.

KSO'D: I'm also an English teacher, and I had come to Exeter after teaching at Princeton, where I thought I was running quite a nifty little discussion format. But those Princeton

had a good term with me.

But understanding that they were not going to have a superb Harkness experience, I wondered what it was I could give them. I am a good editor, so I met with them in individual tutorials and taught them what they needed to know to take them to the next level in their

ing, about what we were reading and about students. I treasure those memories.

SK: What Kendra said is true: It's very difficult to get your ego out of the way, especially when you've been a college professor and you've been lecturing for so long. Lecturing is

well as a dean of the faculty] was the master. I don't think he intervened more than three times in 50 minutes. But those interventions came at crucial points, they were very quietly said and they kept things moving in the right direction. It's a wonderful skill, but it does demand the ultimate for most of us in the academic profession: the sacrifice of ego.

Taking Harkness Beyond the Table

RS: Jack was the department head when I taught English in the summer school, and I remember him saying, "I always know what's going on. The kids who sit next to me may think they're out of sight, but there's a reflection in my glasses." There's no place to hide in a real Harkness class.

How about Harkness in the rest of the school? Ty, you've been talking to the trustees recently about Harkness as it applies to residential life.

TT: The faculty's understanding of Harkness has evolved over time. The fact is, Harkness is a concept that exists *beyond* the table. The table grounds us, but the skills of dialogue that you learn around that table are eminently portable.

The give-and-take that happens around the table, the probing of and the building on one another's comments—these things are equally powerful in a dormitory, when you're talking about the issues of living together in a residential school. Just as they're powerful when you're at a dining hall table talking about contemporary politics. I think they're making the Academy a richer place.

KSO'D: I think there's a universal expectation that everyone will participate in just about everything. And when it comes to decision making, I learned



preceptorials revolved around me and around my very special insights. I really didn't want anyone to leave without knowing the glories of the structure of *Antony and Cleopatra*—and if anybody wants to discuss that, please see me later!

This approach was born out of my enthusiasm for my subject matter, which I thought was part of the magic of teaching: to somehow convey to your students your understanding and your appreciation of what you were reading.

So when I filled in one winter term for a faculty member who had had to leave unexpectedly, I realized early on that I was not a good Harkness teacher. I certainly tried to become better, and I think that overall the kids

"Exeter will become a rarer and more precious treasure as the generations go by," says O'Donnell. "We cannot take Exeter for granted."

writing. While we certainly had a very good time, they were intimidated because I was the principal, and we had to get over that. So I think there are reasons why a principal shouldn't teach.

On the other hand, there is really nothing like having to face the challenges that your colleagues face. Perhaps the best part of the experience for me was that for one short time, I was a member the English department and part of a very lively discussion about what we should and shouldn't be teach-

very easy because no one interrupts you. Teaching in a school like this, especially with the Harkness system, there's a constant probing that goes on.

On the other hand, I worked very closely with one faculty member here who pooh-poohed the Harkness system. I won't say who he is, because God help his memory if I did. But he just didn't believe in it at all. He felt the way he taught here was the same way he had taught in other places, and that it worked very well. And I can say that he was a very successful teacher.

But most of us are sold on the Harkness system. I remember the first time I went to Jack Heath's class. Jack [a past chair of the English department as

early on that when you asked somebody, “What do you think about X?” nobody would ever say, “Oh, well, I don’t know, that’s not my business.”

The sense that everything you do in this school is *everybody’s* business is the ultimate Harkness approach and, I think, makes this the interesting place it is. As principals, I think all of us are used to the experience of having someone bound into the office, saying, “I’ve been thinking.” Or “I have an idea.” Or “I don’t understand why you don’t,” or “I don’t understand why you do . . .” The air is thick with opinion, with discussion and sometimes with controversy. But always, always, discussion ranges about the campus on every imaginable topic. That’s the Harkness experience.

Rising to the Challenge

RS: There’s a lot that we *don’t* see about how the school works, and that’s the essence of what you all preside over. The Academy has developed remarkably during the last three decades. Steve, when you took over, the endowment was valued at about \$60 million; today, it is over \$600 million. In 1974, the budget was a little under \$8 million; today, it’s just under \$70 million. There was also a professionalization of the institution that took place, much to the school’s benefit, and yet the faculty remain in core positions.

Kendra, you were in the middle of this, so let me start with you. How did all of this develop?

KSO’D: One way to describe the 10 years I was here is that we accomplished the transition to being a school with a whole set of policies in place. These were, I hope, humane policies that made decision making easier, more equitable and certainly more predictable, particularly if you were the subject of that

decision making.

These policies were *not* the product of the administration. The necessity of having such policies was certainly brought forward by the administration, but in all instances this movement was fueled by the imagination and the intellect of the faculty.

A very good example was



“What I love most about Exeter, what I respect most about it,” says Kurtz, “is that it’s a place where self-realization is possible.”

the work on compensation. We adopted a compensation step system designed by faculty, with a predictable grid so that people could understand where they stood in terms of their professional accomplishments, their years of service and other factors.

This is something the faculty very much wanted to see happen, but I think it changed the school forever, certainly the way the school was led and administered. Lots of changes of that sort happened during

the time I was here. I think they happened not as a reflection of my personality but because the running of the school was becoming unwieldy and because there was a necessity to create a greater sense of security for the adults who work here.

TT: I was fortunate in *when I*

nonprofit boards. Besides being enormously dedicated, the trustees are selected for a matrix of individual skills.

Take the performance of our endowment: A few years ago when our colleague schools were losing \$50, \$60, \$70 million a year, our own endowment was creeping forward. In my time here we haven’t had a year where the endowment hasn’t grown. That’s not because of school management, that’s because of the tremendous dedication on the part of the trustees.

RS: Steve, you inherited the institution when, in many ways, the world appeared to be crumbling: the oil embargo began, the stock market plummeted. At the same time, the Academy’s bicentennial in 1981 was a great moment to affirm the best qualities and values of the school. Could you share some of the ways you bridged those very different challenges?

SK: When I was hired the trustees told me I was to be an “inside person”—there would be lots of money and I didn’t have to worry about that part of the job. I could have sued the trustees many times over! My employment began in the fall of 1974, just as stock market began to decline. It kept going until it hit rock bottom, and we lost about 35 percent of the endowment. Harvard lost the same percentage—not the same amount!—but no one noticed it in Harvard’s case. I know that figure because there was, you will pardon me, a graph on the men’s room wall at the Harvard Club of New York and it showed that Harvard had lost that much money.

RS: You get your knowledge wherever you can.

SK: Most of the issues we were concerned about when I arrived had to do with the students.

Drugs had hit very hard, and this was not a happy place. When I was hired, the trustees gave me one marching order: “Warm the school up.” And I said, “How am I supposed to do that?” And they said, “We don’t know. You’ll find a way.” And mostly I think we did come a long way, something I attribute more to the presence of women on the faculty than to anything else. I think women helped a tremendous amount. We men didn’t really see that we needed to

that such-and-such was on campus so we could deal with it. Our approach was to try to open up channels of communication and create a sense of trust. If you tell me something, I’m not going to drop dead and say, “You’re out!” I’m going to try to do something with it if I can.

KSO’D: I think the three of us, and those who will lead the Academy in the future, really take Exeter as it is at the moment and do what has to be done. I look back

TT: Well, of course in 30 years, I’ll be looking back on the successful completion of The Exeter Initiatives, one of the glorious moments in Exeter’s history. Thank you for that softball!

But I do sometimes think about what this place is going to look like in 40 or 50 years—when the trees that we planted today are fully grown, when the buildings that are going up are covered with ivy, when everything that seems new today is in fact old and a whole new gen-

nity. Technology is reshaping the way we live and it will reshape the school as well, but I don’t think it will fundamentally change Exeter.

SK: I’ve thought a lot about a question we were asked to consider for this weekend: “What is Exeter?” We’re supposed to know the answer to that.

Perhaps I’m under the influence of all the former students I met yesterday and last night, many of whom graduated in my time. It’s such *fun* to see them. You look at them and think, “Gee, you turned out well! You’re really a neat person.” And I thought about how cocky our kids sometimes are, how they seem to have the world by the tail. But how underneath that, they’re not always so sure of themselves after all.

So what I love about this place, what I respect most about it, is that it’s a place where self-realization is possible. I used to say, when I was here, “Somewhere, somebody is doing something better than we are.” And that remains true. But I also think that the place where something better is going on is right here. We just don’t know it yet. This is a marvelous place. It’s a place of introspection, and yet it’s also a place that instills the confidence to speak the results of our introspection. The desire to improve and to realize improvement pretty much pervades this place. And it certainly was an inspiration to me.

KSO’D: That spirit is in jeopardy in schools at large. I think, in fact, that Exeter will become a rarer and more precious treasure as the generations go by. I would just hope that those who live here and who serve this school keep her great, because her greatness is going to be more and more in demand in this society. We cannot take Exeter for granted. ■



GABRIEL COONEY

change, nor that the change would come from that direction.

But what was more important to me than anything else in my 13 years was cutting back on the use of drugs and finding some way of involving the good, sensible students in the process. I cared terribly about that.

And somewhere around the bicentennial, it got better. It was almost imperceptible. But some students realized how much energy the school was expending on this problem. The faculty were exhausted. The kids themselves began to intervene—not to tell on people, but to try to intercede before something got started, or at least let us know

on what happened during my 10 years and hope that I responded well. But I can imagine a completely different range of challenges that would have been equally inspiring, equally complex. They just didn’t happen to be the challenges of my 10 years. They may be Ty’s or his successors. The institution goes on. We are just here to serve.

Not Taking Exeter for Granted

RS: So if you were to imagine three principals here in 30 years, can you predict some of the trends and challenges they might be facing, any initiatives they might pursue?

Even in the face of ceaseless technological change, the Exeter of the future will be a recognizable place, says Tingley, “because our values are founded on such a bedrock.”

eration doesn’t have any sense of the energy that brought these things to life. And I believe we would still recognize the place, because Exeter’s values are founded on such a bedrock.

Teachers will come up with new permutations of the Harkness method, but dialogue will remain at the heart of the way we teach, as will rigorous academics and a sense of commu-

'Into the Woods'

(In Their Own Words)

Photos by Art Durity

STEPHEN SONDHEIM and James Lapine's 1987 musical *Into the Woods* is a fairy tale minus the fairy tale ending. As Stephen Lukas, a senior from Kennebunk, ME, points out, "We recognize these characters from childhood stories, but after Cinderella visits the ball or Jack climbs the beanstalk, in *Into the Woods* they must deal with serious consequences. We get to see how they react when their lives are endangered by their own careless actions." But *Into the Woods* had a very happy ending for Lukas and the more than 40 other students who made up the cast and crew of the ambitious production staged March 4 to 6 at the Academy. As directed by drama instructor Amy Chartoff, with musical direction by Jean Strazdes and technical direction by Cary Wendell, *Into the Woods* was imaginatively staged, exuberantly performed and lushly sung. "Being onstage was just . . . happiness," says senior Mijon Zulu of Suffern, NY. "We were so excited to do this show and do it well." Here, students share what they found when *they* went into the woods.



Judith Dry '05, *The Witch*

(with Marina Evans '05 as Rapunzel)

"There is no easy way to find inspiration for performing a song. It just has to hit you. When I first sang the song 'Last Midnight,' something was missing. Mrs. Chartoff suggested I simply move to the piano music without singing the words. I started timidly, not knowing what to do. Then I began twisting my fingers into defined claws that later became an integral part of my character. My movements became bigger, and I forgot that anyone was watching me. After that rehearsal, Mrs. Chartoff and I looked at each other, as if to silently acknowledge that we knew the show was going to come together."

Stephen Lukas '05, *Jack*

"I think *Into the Woods* contains some of the richest material ever written for musical theater. The apparent contradiction between Sondheim's rhythmic patter songs and his soaring, legato melodies makes the music challenging, but also an excellent learning tool for any musical performer. Plus, the musical styles are so closely linked to the character's emotions. In the song 'Giants in the Sky,' Jack progresses from nervousness to excitement, from relief to utter joy at having seen the world of the Giants above the clouds. The song, and the direction I received, forced me to do more than simply sing well; I had to really question Jack's motivations and try to experience his whole story for myself. That's what's so wonderful about theater at Exeter: it allows you to put on a dazzling show, while approaching the material from an academic standpoint—something, I feel, that will give me a deeper, more intellectual base for my acting in years to come."

Christina Murdock '05, *Florinda* (second from left)

(with Thalassa Raasch '05 as Lucinda, Heather Carmichael '05 as Cinderella, Michelle Ramadan '06 as Cinderella's Stepmother)

"I loved playing Cinderella's stepsister, not only because of her Goldilocks wig and hoopskirt ball gown, but also because of the competitive and jealous dynamic between the two stepsisters. In my own life, I am a younger sister, so I had a blast taking on the role of the bossy, condescending older sister in the play."





Mijon Zulu '05, *Rapunzel's Prince*

"I had originally wanted to play Cinderella's Prince, but from the minute that David [Fort] walked into our auditions, he was the part—he could immediately portray the Prince's self-obsessed, debonair swagger. So I picked up my script and started to read for Rapunzel's Prince. I tried to keep my voice low, but every time I got excited, my voice would rise to its natural high tone. I was getting mad at myself, but that actually helped fuel my character: I wanted the part just as badly as the Prince wanted to capture his maiden. It was the first time that the flip-flop of emotions that comes with performing allowed me to have fun with my character."

Ben Lasley '05, *Set Designer and Stage Manager* (below, second from left)

(with Dolly Hayde '05, left, as the Narrator)

"*Into the Woods* is the most intense experience I've ever had working on anything, even at Exeter. My work began almost 10 months before the show opened, in mid-May of last year, when I was given the task of set design and co-stage management. It is one thing to conceive and plan an artistic vision; it is quite another to have it realized right in front of you. And any problems generated by me as the set designer had to be handled by me as the stage manager. When I was later cast in a medium-size role as the Mysterious Man, I had the chance to take everything in from the actors' perspective, giving me a nearly complete view of the entire process of producing such a complicated musical from start to finish.

"The most interesting part? Every single aspect of the production I was involved in was a collaboration, a give-and-take with the director. This experience showed me that as long as everyone is willing to work, no one has to come to the table with finished ideas. Diligent, thoughtful conversations can take those unfinished concepts from abstraction to vibrant reality. Often, Exeter can be all about the talk. *Into the Woods* is a beautiful, hard-to-find example of the results discussion can bring."

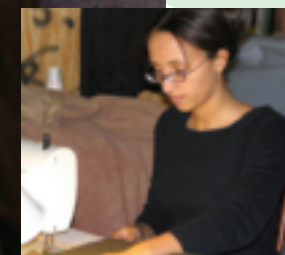


Yanessa Svelti '05, *Costume Designer* (inset)

(with Aimee Birnbaum '06 as Little Red Riding Hood and Nick Curcio '05 as the Wolf)

"I plan to major in design and technical theater, and designing and building costumes for this show have been invaluable experiences. I've learned when to buy the materials (whenever you see them, even months in advance); when to build the costumes (ASAP, even if you don't have measurements); and, most important, when to ask for help (never wait till the last moment; ask for it as you go along). These are things you can't learn without doing them.

"I love my cast and crew, and it's because of them that I love theater. The audience doesn't see it, but backstage behind the curtain, people are doing interpretive dancing and striking poses. While a dramatic scene is occurring onstage, we'll be cracking our little inside jokes and laughing silently. Over our headsets, the crew compliments each other on beautiful cues that only we really notice. We even sing along with the characters."



Heather Carmichael '05, *Cinderella*

"Cinderella is constantly developing over the course of the show; her personality, as well as her motives, continue to change. Some scenes came easily to me, like the opening and my scenes with the Prince. But the scenes on the way home from the palace were more difficult, because the music was more confusing, even frustrating, to learn. I don't think I fully understood what my character was going through until I tried on the beautiful dress that Yanessa Svelti and Ms. [Vivian] Brown, our costumers, made for me. But while the dress and shoes in many ways helped me break through to find my character, they were also challenging to wear onstage. I was terrified that the skirt would fall off or get caught on something!"

David Fort '06, *Cinderella's Prince*

"Coming into the theater every day was like coming into a different reality, one removed from the academic rigors of Exeter. For 90 minutes, I assumed a new identity and forgot about any stress or pressure I was feeling. In fact, one of the biggest challenges was leaving my character behind once the production was over. But the difficulty of letting go is eased by the knowledge that there is always a new character to develop, and new a production to enjoy, waiting somewhere down the road."



The Center of Everything

By Ken Belbin

A DAY IN THE LIFE OF THE NEW ATHLETIC TRAINING CENTER

It can't compete with the dining halls or the student center, but in its own way the new Athletic Training Center is already becoming a hub of student life.

Sound odd? It might, if your image of a traditional athletic training room is a cramped space filled with rolls of tape, boxes of bandages and the faint but persistent scent of muscle rubs.

old room and whose layout allows student needs to be addressed in the most efficient manner possible. The center houses hot and cold plunge tubs, an expanded rehabilitation area with stationary bikes, and a full complement of devices for strengthening, stretching and improving balance.

"In the old room, we would have so

meet their requirement, they're on the stationary bike, the treadmill or in the fitness center."

In all, there are 17 students using the training center's facilities this afternoon. On a busy day, there can be four times that many. Coaches also stop by to check on students' progress.

"We could potentially see every



Since opening last December, the Athletic Training Center has been attracting students from all walks of PEA life, drawn not only by the expanded facilities but also the expertise of athletic trainers Gordon and Tracy Coole.

But ever since it opened last December (part of an ambitious building project that also included the Academy's new squash center), the Athletic Training Center has been attracting students from all walks of PEA life. Some are recovering from serious injuries, others from mild muscle pulls, while others just stop in for a quick chat on their way to or from sports practice, drawn not only by the spanking new facility, but also the people who oversee it.

"The staff is really open and helpful," says Isabella Bennett, an upper from Greenwich, CT, who's recuperating from knee surgery. "When I walk in, I feel more like I'm greeting a friend than a teacher."

"I trust our athletic trainers completely," seconds Eva Glasrud, a senior from Waterloo, IA, and captain of the girls basketball team. "I swear Gordo knows everything."

"Gordo" is head athletic trainer Gordon Coole, now in his 18th year at Exeter. This steady hum of activity is just what he had in mind for the new facility, which is more than double the size of the

many people in such a tight space I'd have to kick kids out who did not belong there," Coole recalls. "Here, the kids can relax and focus. We don't have to object to folks just stopping in."

Tom Petty, an upper from Newburyport, MA, agrees. "The space is just so much more comfortable," he says. "It's bigger, it's cleaner, it's awesome."

"I've participated in an interscholastic sport every term since my prep fall, which means many away games," adds Glasrud. "I can honestly say that our new athletic training room is nicer than any I've seen. All the new perks and technology aside, it just feels more friendly and open now."

Injuries may sideline students from their regular sports, but at the athletic training center they can still get a good workout. "In keeping with their physical education requirements, students who find themselves in the center are still expected to work," Coole says, pausing to examine a student with an injured wrist. "If they're not where they normally are to

BRIAN CROWLEY

single student on this campus at one point or another," says assistant athletic trainer Tracy Coole, who also happens to be Gordon's wife. "If they hurt themselves in any way, they'll come down to see us."

But while the workouts are serious and intense, the atmosphere is lively, almost student lounge-like, thanks in part to the center's three televisions, which provide students with their daily dose of sports news and trivia. In fact, along with news and educational programming, sports channels are all Coole allows students to watch. That seems just fine with this group of students, who are howling at ESPN's "Plays of the Day," proving that laughter remains a highly effective medicine.

As does a well-timed pat on the back. "Mom and Dad are not here to tell them they'll be fine, so we reassure them," says Tracy Coole. "Sometimes, that's all the medicine they need."

Hockey Captain Honored For a Lifetime on Ice

John Bernard '43 captained the Exeter ice hockey team his senior year, but that was only the beginning of what would prove to be a lifelong association with the sport. Except for two years of military service during World War II, Bernard has spent much of his life on the ice—as a player, coach and mentor. He played varsity hockey at Princeton, graduating in 1949; later, as a Princeton resident, he founded the town's Pee Wee Hockey league in the late 1950s, helping to launch youth hockey in New Jersey. In the 1970s, when women's ice hockey was just getting started as a club sport at Princeton University, Bernard served as the first coach. He was also a founding director of the U.S. Hockey Hall of Fame. Last December, at the 57th Lawrenceville Invitational Hockey Tournament, Bernard was honored for his "selfless devotion to hockey, sportsmanship and our youth, which serve as superb examples for all hockey fans."



John Bernard '43 (left) was honored at the 57th Lawrenceville Invitational Hockey Tournament last December for helping launch youth hockey in New Jersey. Joining Bernard is Pat Dennehy '92, head coach of the Choate boys hockey team, which won the tournament.

Basketball Captain Plays in International Tournament

Character and leadership skills were certainly part of the reason Cameron Lewis, a senior from Silver Spring, MD, was selected captain of the boys varsity basketball team. But it turns out those skills, combined with his basketball talent, also earned Lewis a ticket to the 15th Annual World Tournament of Basketball, a prestigious, international amateur basketball tournament for players 20 years and younger that was held in late March in Tourcoing, France.

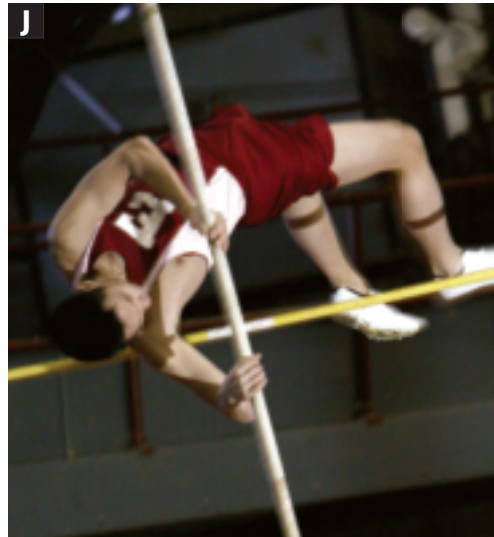
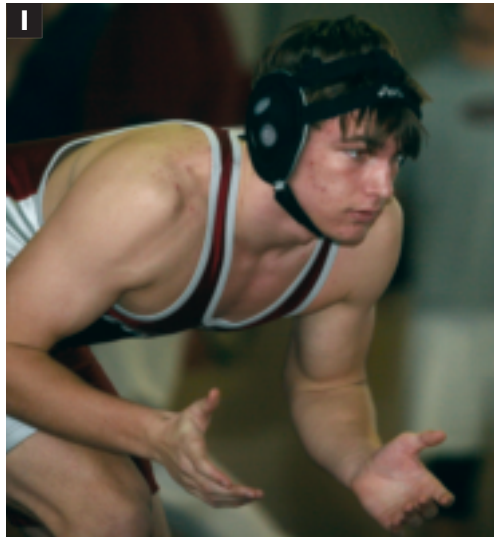
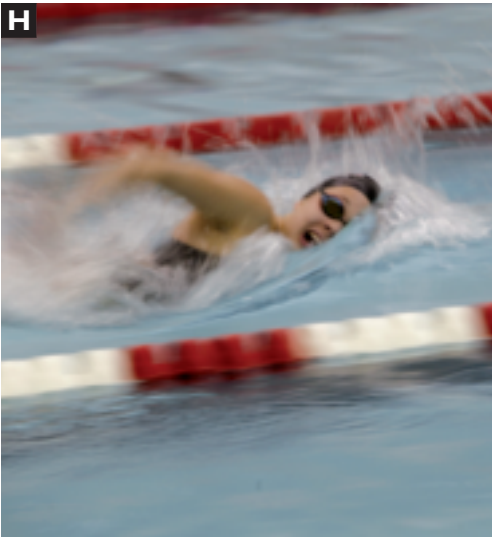
Lewis was selected to play for "Team AMERICA," a nonprofit organization modeled after USA Basketball that provides cultural and educational enrichment opportunities for young athletes.

Lewis captained the Big Red to a 14-7 overall record this past season, including a berth in the New England Class A tournament. He led the team with over nine rebounds per game and averaged nearly 11 points per outing.

Recommending Lewis for the tournament was an easy decision, says basketball coach Malcolm Wesselink. "He wasn't chosen just for his basketball abilities," he explains. "This group wanted excellent basketball players who have proven themselves to be quality people. Cameron is both. Exeter should be proud of him. He has been a terrific representative of our community."



Cameron Lewis



Winter Sports

(A) Varsity Boys Basketball
Record: 14-7
New England Tournament Selection
Alan M. Tarr Memorial Basketball
Trophy, MVP: Ryan Lapointe '06
Coach: Malcolm Wesselink
Captain: Cameron Lewis '05

(B) Varsity Girls Basketball
Record: 10-7
Catherine E. Dunbar Trophy, MVP:
Eva Glasrud '05 and
Alison Maxwell '05
Coach: Rick Mahoney
Captain: Eva Glasrud '05

(C) Varsity Boys Ice Hockey
Record: 19-9-2
Lloyd Bishop Hockey Trophy, MVP:
Ian Drummond '05 and
Thomas Price '05
Coach: Dana Barbin
Captains: Ian Drummond '05, David
Baratta '05, Patrick Collins '05

(D) Varsity Girls Ice Hockey
Record: 9-14-1
MVP: Ann Hulme '06 and
Ashley Leichtler '06
Coach: Michelle Mancuso
Captains: Hillary Braun '05,
Laura Nutter '05

(E) Varsity Boys Squash
Record: 7-5
Joseph H. Bowen Trophy, MVP:
Michael Maruca '07
H. Hamilton Bissell Award for
Dedication & Improvement (JV):
Alexander Ha '06
Arthur H. Lockett Trophy, School
Championship: Michael Maruca '07
Coach: Kirk Randall
Captains: Win Mixer '05,
Davis Moore '05

(F) Varsity Girls Squash
Record: 6-6
Mary Spruill Kilgore Trophy, MVP:

Breckenridge Haynes '05
Coach: Kirk Randall
Captain: Chloe Frank '05

**(G) Varsity Boys Swimming
and Diving**
Record: 5-0
New England Champions!

Waldo Holm Memorial Trophy,
MVP: Matthew Russell '05
Coach: Roger Nekton
Captains: David Lebovitz '05,
Matt Russell '05

**(H) Varsity Girls
Swimming and Diving**
Record: 5-1
MVP: Elizabeth Grater '05
Coach: Jean Chase Farnum
Captains: Naomi Briones '05,
Elizabeth Grater '05

(I) Varsity Wrestling
Record: 11-10
MVP: Victor Mocco '06
Clifford J. Gallagher Good Sports-
manship Award: Casey Sullivan '06
Coach: Dave Hudson
Captains: Victor Mocco '06,
Jack Meadow '05

**(J) Varsity Boys
Indoor Track & Field**
Record: 2-0
Stephen Potter Memorial Trophy,
MVP: Dominic Powell '05
Coach: Hilary Coder
Captains: Aaron Gadson '05, Kirk
Bansak '05, Owen Emberley '05,
Dominic Powell '05

**(K) Varsity Girls
Indoor Track & Field**
Record: 2-0
MVP: Reny Colton '08
Coach: Hilary Coder
Captains: Jan Ng '05,
Emma Hiza '05

HARVEY LYON '45: GOING THE DISTANCE

Thirty years ago, Harvey Lyon '45 made a fateful decision: to start riding a bike regularly. Since that time, Lyon, now 77, has biked across the United States and in 35 countries. He has also competed in short-distance triathlons, including a 1999 Leukemia Team-in-Training triathlon fundraiser in memory of poet Jane Kenyon. Just 49 when she died of leukemia, Kenyon was the wife of Lyon's lifelong friend, poet Donald Hall '47.

As part of his work as the class of '45 correspondent, Lyon reports on the deaths of his classmates. He was, he says, stunned when he discovered that almost half had died of leukemia or some other form of cancer. "I knew I had to do something," he says, "so I decided to go out one more time." This spring, the week before his 60th reunion, Lyon plans to take part in another Leukemia and Lymphoma Society Team-in-Training race, this time a half-marathon in Indianapolis in honor of his Exeter classmates. "I'm a poor runner," he says, "but I'm stubborn and this couldn't be for a better cause." Since the half-marathon is longer than any race he has previously run, Lyon even has a backup plan should he be unable to run: a 100-mile bike ride for leukemia at Lake Tahoe on June 5.

Seeking out new challenges is nothing new for Lyon; indeed, it was just such an attitude that characterized his Exeter experience, which he describes as "complex." Initially, Lyon, who grew up in Worcester, MA, said he was not really interested in attending a prep school. But he was encouraged by his father and by a tour of Exeter he received from English instructor Darcy Curwen, whose love of the school inspired Lyon. "When I did attend," he says, "I discovered the real value of an Exeter education, especially around the Harkness table. Teachers respected their students. Learning in the Harkness environment is a collaborative experience, and just wonderful pedagogy."

Less wonderful, he says, were what he describes as the Academy's sometimes exclusionary admissions policies. Lyon says he is much heartened when he returns to campus today. "Attending classes with today's students, who are so alive and in tune with the world, is just great," he says. "When it became a coeducational school, the Academy opened itself not only to women, but also to people of the world, and the school is a better place for it." Lyon chuckles when he recalls just how much



Harv Lyon '45 will trade in his bike for a pair of running shoes this spring, running a half-marathon to raise funds for cancer research in memory of classmates who've died of the disease.

times have changed. "Today's students might not believe it, but back then if we walked down the street in Exeter with a girl, except on a dance weekend, we could be expelled!"

Lyon spent his career first as an academic and later as a businessman, and he continues to work full time as president of HTL, Inc., a management consulting and business brokerage firm. He also remains an active alumnus: he has been a sustaining member of the Friends of the Academy Library since 1993, class correspondent since 2001 and a member of his 50th Reunion Committee. He still finds time to cross-train (biking, running and swimming) year round, and, in good weather, he bikes 35 miles each Saturday morning. Lyon also enjoys overseas bike trips with his wife, Lynn, and his stepson, nephew and friends. "Sometimes," he says, "we get off the plane and just start riding, carrying our stuff in panniers on the bikes. We never have reservations, but always find a place to stay."

In short, says Lyon, "new challenges are what keep me going. Even if I didn't have to, I would still work because I learn from people of all ages. I love to ride, not only for my physical and mental well-being, but for the experience of exploring new places and taking life as it comes." And, he adds, for the chance to raise funds for cancer research. "It makes a difference when you ride or run for someone else," he says. "I can't explain how or why, I only know it does."

—Alice Ann Gray

For more information about Lyons' upcoming race, visit <http://www.active.com/donate/tntil/tntilhlyon>.

WARREN ALLMON '78: EXPLORING THE HISTORY AND DIVERSITY OF LIFE

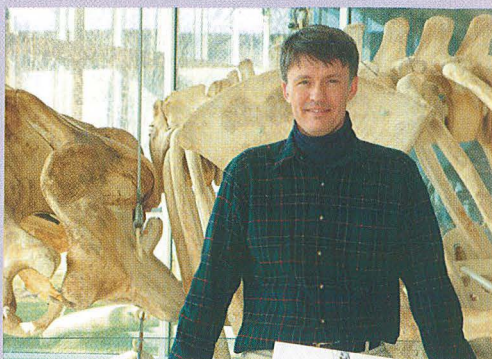
Warren Allmon '78, director of the Paleontological Research Institute (PRI) in Ithaca, NY, chose a quote from Benjamin Disraeli to begin the institute's annual report: "The secret of success is constancy of purpose."

He was referring to the recent opening of PRI's Museum of the Earth, the striking new exhibition space and educational facility built to showcase a portion of the institute's extensive fossil collection, one of the largest in North America. But Disraeli's words apply just as readily to Allmon himself and his lifelong dedication to the field of paleontology, the study of prehistoric forms of life.

Allmon was just 3 years old when he saw his first *Tyrannosaurus rex*, at the American Museum of Natural History in New York City. What 3-year-old isn't fascinated by dinosaurs? But this is where Allmon's constancy comes in. Rather than waning, his interest in paleontology grew, and by the time he was 13 he was studying fossils from Maryland's famous Calvert Cliffs. At Exeter, Allmon recalls, "I think I took every biology and anthropology course that was offered." He also took part in archaeological digs in nearby Seabrook led by instructor Donald Foster, the Academy's Dr. P. Phillips Professor of Anthropology.

The fossils that Allmon began collecting at 13 became the basis for both his senior thesis at Dartmouth, and his doctoral work at Harvard. "I am particularly interested in the evolution of Cenozoic mollusks," Allmon explains, "especially the marine snail family *Turritellidae*, their patterns of origination and extinction over the last 100 million years, and the environmental and ecological contexts of these patterns."

His research is strongly supported by the extraordinary resources in the collections of PRI. Founded in 1932 by a Cornell geology professor, the institute is now home to some two million specimens, as well as laboratories and a 50,000-volume library. A recent addition to the collection is the skeleton of a 44-foot-long North Atlantic right whale (*Eubalaena glacialis*),



Warren Allmon's lifelong interest in paleontology has led him from archaeological digs at PEA (right) to the directorship of the Paleontological Research Institute.



now on view in the museum.

Allmon became PRI's fourth director in 1992, and during his tenure he has overseen the planning, construction and opening of the Museum of the Earth, which has greatly expanded PRI's educational outreach. Allmon is on a mission to educate others about the resources of the earth and how they are used. "There is," he says, "an impending sense of ignorance out there. And ignorance is expensive. It leads to political leaders who don't value the environment and people who don't see global warming as a dangerous issue." In recognition of his accomplishments, the American Geological Institute presented Allmon with its 2004 award for Outstanding Contribution to Public Understanding of the Geosciences.

Allmon, who also serves as an adjunct associate professor of earth and atmospheric sciences at Cornell, reluctantly acknowledges that some people may see the earth sciences as boring. "But really, the question we are asking is 'How did the earth and its life get to be what they are?'" Allmon says. "My work is about exploring the history and diversity of life. What could be more interesting?"

—Julie Quinn

For more information about PRI and the Museum of the Earth, go to www.priweb.org.

SARAH SMITH '88: CREATING EDUCATIONAL OPPORTUNITIES

Having experienced about the best education has to offer, Sarah Smith '88 is working hard to pass on that gift to children who may not even know where to find it. As the academic director and cofounder of Rainier Scholars, based in Seattle, Smith recruits children largely from minority and disadvantaged economic backgrounds, whose parents often have not attended college themselves, and prepares them for top schools around the country.

"To increase the number of students of color on top-notch college campuses, you start building the foundation 10 years before," she says. "You help them learn how to access the opportunities that are out there."

Now in its fourth year, Rainier Scholars recruits about 60 fifth graders a year and puts them through a very rigorous academic preparatory regime in which they spend two consecutive summers as well as a day and a half each week during sixth grade learning advanced writing, math and science. "It's an academic boot camp of sorts, with lots of love and support," she says, noting that the children read Shakespeare as well as learn the basics of biology, physics and chemistry. It may seem a bit much for 11-year-olds, but as Smith astutely points out, "That's what they're going to have to be comfortable with. We put them through the paces so they're not intimidated by Homer or a physics lab that asks them to make sense of Newton's three laws."

Smith is, in a sense, doing for others what others once did for her family. Her father, Reverend John Smith '55, was one of "Hammy's boys"—a scholarship student who came to Exeter largely through the work of Hamilton Bissell '29, the Academy's first director of scholarships, who sought out boys "long on brains and short on cash." "My dad was a paperboy in West Virginia," Smith says, noting that his decision to come to Exeter had a profound impact not only on his life, but his children: in addition to Sarah, her siblings Doug and Katherine, both class of '83, attended Exeter as well.

"So much of educational access is inherited," she observes. "If you have parents who went to Exeter or to college, they have a sense of what a quality school is, having participated in one themselves. You have to know that you want something better for your child to begin to think about



Sarah Smith '88, daughter of one of "Hammy's boys," is carrying on Bissell's practice of creating educational opportunities for students who are "long on brains and short on cash" with the Rainier Scholars program.

accessing that." It was at Exeter that Smith realized she wanted to be a teacher. "I came to believe that my mission was trying to level the playing field and create more educational equality, to address social injustice through education. And I do attribute part of that decision to wanting to return that gift that Exeter gave to my family."

Smith spent eight years as a public school teacher, an experience that taught her that "this kind of change happens one child at a time, one opportunity at a time." Now with Rainier Scholars, her students are attending—and excelling at—the highest track public and private schools in Seattle. "The preparation we give ensures they're ready for that level of work. Once they're there, we provide ongoing support and mentoring through high school and beyond that. We don't want kids to get in and slide by; we want them to really make it." With private school students posting average GPAs of 3.5, Smith rightfully boasts, "Our students are establishing themselves as leaders in all facets."

Smith says she is very pleased that five Rainier Scholars have been admitted to Exeter Summer School. "It's a special joy to have some of our students go to Exeter," she notes. "I realize how much opportunity going to Exeter opened up for me, and I would love to see my students access that."

—Susannah Clark '84

WHY 'THE EXONIAN'?

By Lois Beckett '05



Lois Beckett '05

Thursday mornings I wake up while it's still dark. In five minutes I'm dressed and calling security to open *The Exonian* office. The campus is silent as I pass the Academy Building and turn towards the Davis Student Center. There are no cars to wave to as I cross Front Street. Often, it's so early that I can see the three stars of Orion's Belt, silent and still in the sky above me.

For two years I have half-listened to my footsteps and the creaking of my overfilled shoulder bag. My mind is already in the office. I go over the corrections that need to be made on each section or think of how to rephrase an awkward front-page lead.

Looking back on working for *The Exonian*, that quiet walk will be what I remember most. More than that satisfying mental click during an interview when I realize what the lead of my article should be, more than the afternoons of debating politics and scribbling funny quotes on the office walls, more than the dash to print out pages or the tense phone calls Wednesday night, that walk is symbolic of what *The Exonian* has meant to me.

When people ask, "Why do you work for *The Exonian*?" I have no easy answer. I love writing, but I could have written more articles if I had not become involved with the week-to-week production of the paper. The thrill of seeing my byline on the front page or my name on the masthead faded fast. Working in a small room with a large number of people with strong, conflicting visions of where the paper should go can be rewarding, but it's not easy.

But working for *The Exonian* has given me an understanding of what real life is like. My work for the paper is not graded, and I rarely receive feedback. When I do, it's usually because something's gone wrong. And, unlike a test or paper, the quality of my work on *The Exonian* does not just affect me, but has a wider impact on the Academy community. That impact can as easily be negative as positive. I have more goals for the paper than can ever be accomplished. No matter how hard I work, there is always more to be done. I must accept failure as inevitable and realize that it is the attempt that matters.

Exeter used to be a much harsher place. Students have more encouragement now, and there's a supportive community upon which they can rely. This is all good. But it is possible to overemphasize happiness. A crucial part of an Exeter education is forcing yourself far beyond your comfort zone. That does not mean little failures, like the bad math grade prep year I thought was the end of the world. It means failing at what you care most about, failing irrevocably, and getting up and continuing on. It means never being as strong, or articulate, or focused, or as good a leader as you need to be. It means testing your beliefs, your attitudes, your priorities, and how you see yourself as a person against your complete opposites, and realizing they may sometimes be right. It means figuring out how to interact with them in a way that satisfies you and allows you to respect each other.

None of this is possible without sacrifice: of free time, of sleep, of the ability to concentrate on other things. For me, homework has served as a break from *The Exonian*; history assignments have been soothing, the conflicts in the readings already decided, easy to interpret, calmed by centuries. It has not been fair to my teachers or classmates that some days, no matter how lively the discussion, I have had to struggle to stay awake. But an Exeter education is supposed to teach knowledge and goodness and to inspire passion and dedication. These cannot be learned only in class.

Some people discover a feeling of absolute focus in crew. Others feel most fulfilled when they dance. That's what I've found on those cold walks to *The Exonian*: a sense of purpose. Other concerns fall away; for a few hours, *The Exonian* is all that matters. When John Phillips said that the Academy should teach "the great end and the real business of living," this, I think, is what he meant. And if that were the only thing I had learned in the past three years, it would be more than enough. ■

Lois Beckett '05 was, together with Jennifer Stebbins '05, editor-in-chief of the 126th *Exonian* Board.